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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 8, 2001



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 8, 2001

Touring Industry Faces Turbulent Times

BY RAY WADDELL

NASHVILLE—The dust refuses to settle from the rampant consolidation in the concert-touring industry, as evidenced by a turbulent summer that has seen a spate of lawsuits, major power shifts, seasoned veterans stepping back, and new players emerging.

As independent promoter Bill Reid, president of Rising Tide, puts it, "The live-entertainment business is going through a major internal revolution, and the final chapter hasn't been written yet."

Adding fuel to the flame, concert tickets aren't exactly flying out of the box-office window this summer. Aside from a handful of bullet-proof superstars like U2, Madonna, and



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Dave Matthews Band—and a few pleasant surprises like Sade, Tim McGraw, and James Taylor—it has been a hit-and-miss season, with an

uncertain economy and ever-higher ticket prices converging with often negative results. Worldwide, concert grosses are off 12.5% from a year ago,

and attendance is off an even more disconcerting 17%, according to numbers reported to *Billboard* sister publication *Amusement Business*.

Conversely, "our business is not down those amounts," notes Rodney Eckerman, president/co-CEO of music at Clear Channel Entertainment (CCE). "We've had a pretty healthy summer and a tremendous third quarter."

Even so, in the midst of the industry's busiest weeks, change has been constant. Power shifted dramatically at Northeastern independent promoter Metropolitan Entertainment Group (MEG), as dominant shareholder Cowiata forced MEG founder John Scher to curtail his concert-promotion activities and step down as CEO. Pioneering-promoters-turned-CCE-executives Jack Boyle and Louis Messina backed away from their full-time

(Continued on page 97)

Classical Labels Endure

Clear-Eyed Ideals, New A&R Mix Mandatory

BY STEVE SMITH

NEW YORK—The demise of the classical recording industry remains a subject of much debate throughout the business, in the press, and on the Internet. The market share for classical music continues to drop, from 7% in 1987 to just 2.7%, according to the latest RIAA figures. The volatility of the majors has been a constant in recent years. Less than a month ago, Sony Classical had to reduce its work force, while Warner and BMG

continue to restructure following recent upheavals. Independent labels have been rocked by ongoing retail woes. Marketing costs, meanwhile, have skyrocketed, making it harder to recoup investments for even the strongest-selling titles.

Yet someone must have forgotten to tell the classical labels that they were marked for extinction, because each has undergone an evolution in order to adjust to the current market. The majors have

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Macy Taps Into Her 'Id' For Epic

BY LARRY FLICK

NEW YORK—Macy Gray admits that she was an irresistible force, if not an immovable object, when it came to weaving the words and music that would evolve into her sophomore album: She just refused to be told what to do in the studio anymore.

"It was time for me to take charge of my music in a way that I hadn't before," she says about the process leading up to *The Id*, due Sept. 18 from Epic. "It was time for me to get over my insecurity and show that I've grown up. This album was not going to happen unless it was a complete reflection of where my head is at right now."

It's not that Gray has qualms with



her hugely successful 1999 debut, *On Her Life*—which spawned the Grammy-winning worldwide smash "I Try." She is steadfast in her pride in the album's final outcome, but she admits that there are now moments on the recording (which was produced by Andrew Slater) where she can detect an "undeniable nervousness" in her voice. "I don't think anyone else can hear it, but it's definitely there. I was unsure of myself during that time."

Everything changed once the artist hit the road. With each successive gig (booked by Mitch Ross the Creative Artists Agency in Los Angeles), Gray became increasingly relaxed and confident. She also

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HEATSEEKERS

Los Tigres del Norte Debut
At No. 2 On Fonovisa

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Top Singles

Top Singles

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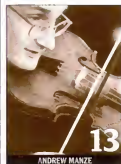
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Chart Beat™ by Fred Bronson

THAT WAS 'NOW'; THIS IS 'NOW': His fourth time at bat proves his most successful, as Maxwell hits a home run with *Now*. That album debuts at No. 1 on *The Billboard* 200. It knocks out the multi-artist compilation *Now That's What I Call Music!* 7. This is the third time in the rock era that two consecutive chart-topping albums have shared the same first word.

Before *Now* replaced *Now*, the last such incident was the one-two punch of *Garth Brooks' In Pieces* and *Vinanna's In Utero*, during September and October of 1993. *In Utero* had a one-week stay at the summit in the middle of the five-week reign of *In Pieces*.

The first time that two albums sharing the same first word in the title occupied pole positions consecutively was in June 1964. In fact, both albums sported exactly the same title. After the original cast recording of *Hallelujah, I Did!* ruled for one week, *Louis Armstrong's LP* of the same name was No. 1 for six weeks.

As for Maxwell, he has greatly improved on the chart positions of his first three entries on *The Billboard* 200. Maxwell's *Urban Hang Suite* peaked at No. 37 in April 1997, and his *MTV Unplugged EP* went to No. 53 in August 1997. *Embraga*, which had been his highest-charting album to date, reached No. 3 in July 1998. With *Now* replacing *Now*, 7, the latter becomes the third set in the series to spend three weeks at the top. *Now* 4 and *Now* 6, the only other two releases in the series to reach No. 1, also spent three weeks apiece at the zenith.

AT LAST: Forty years and two weeks after her first album charted in *Billboard*, the legendary Etta James collects the first No. 1 album of her career on any chart. The scintillating *Blue Gardenia* enters (the unpublished) *Top Jazz* albums in pole position.

In 1995, James' *Mystery Lady (Songs of Billie Holiday)* peaked at No. 2 on *Top Jazz* Albums. James went to No. 2 on the *Top Blues* Albums chart with *Matrarch of the Blues* last February.

THE REAL WORLD: Jennifer Lopez went to No. 1 her very first time out with "If You Had My Love," which spent five weeks atop *The Billboard* Hot 100 during June and July of 1999. Since, she has returned to the top 10 twice ("Waiting for Tonight" was No. 8 in December 1999 and "Love Don't Cost a Thing" was No. 3 last February), but she hasn't managed another No. 1 hit until now. "I'm Real," the third chart entry from her *JLo* set, takes over the top spot from "Fallin'," which was a three-week chart-topper for Alicia Keys.

"I'm Real" is Lopez's second No. 1 hit but the first for *Ja Rule*, who is featured on the remix's single (see *Singles Mixed*, page 85). Previously, his highest chart entry was with "Put It on Me," which peaked at No. 8 last March.

More Fred Bronson each week at www.billboard.com.

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Copyright Office Weighs In On DMCA

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Copyright Office has sided with Webcasters on several important issues in its long-awaited report to Congress on recommended changes to the 1998 Digital Millennium Copyright Act.

The report, released Aug. 29, following a hearing last fall on whether to create a "digital" first-sale doctrine, whether to create an exemption for certain temporary incidental copies of creative works, and whether to expand the archival copyright exemption now used for computer programs.

In its report, the Copyright Office disagreed with Webcasters and others who had asked for the adoption of a digital first-sale doctrine. The report found that such an extension of the law could hurt the market for the original, because "physical copies degrade with time; digital information does not."

The report, however, agreed with Webcasters that not endorsing demands by music publishers and performing-rights societies to be paid public-performance royalties for the technical "performance" of an underlying musical work that occurs in the course of transmitting it

The Copyright Office sided with Webcasters on the question of public performance royalties but disagreed about the adoption of a 'digital' first-sale doctrine.

from a provider's server to a consumer's computer.

The report states, "Although we recognize that it is an unsettled point of law that is subject to debate, we do not endorse the proposition that a digital download constitutes a public performance even when no contemporaneous performance takes place."

The report also sided with Webcasters by recommending that temporary, incidental buffer copies made in RAM in the course of rendering a digital music stream be made legal as fair use, as they have no commercial economic signifi-

cance. It also asked that Congress amend the archive exemption to allow for backups of lawful digital copies of material.

John Potter, president of the Digital Media Assn. (DiMA), says, "We're really, really pleased. The report validates policy and legal points that DiMA has been making since we were formed. It should be noted that the recommendations are parts of the pending Boucher-Cannon Music Online Competition Act [MOCA]."

In a written statement, BMI disagreed with the report's decision that a technical performance requires no copyright royalty: "We believe that all transmissions, including downloads, are clearly public performances and should be compensated."

Representatives from ASCAP, the National Music Publishers Assn., and the Recording Industry Assn. of America said they were still studying the 166-page report.

When Congress returns next week, the House Judiciary Committee's Subcommittee on Courts, the Internet, and Intellectual Property is expected to schedule a hearing on the Boucher-Cannon MOCA bill.



Round Midnight. Legendary songstress Odetta, left, recently joined Rolling Stones bassist Bill Wyman onstage at Town Hall in New York City, where they performed the Leadbelly classic "Midnight Special." The pair have performed together several times in Europe. Odetta's 28th album, *Lookin' for a Home*, has been released recently on MC Records.

In The News

• Big Idea Productions has signed with EMI Christian Music Group's Chordant Distribution to take the next release from its 3-2-1 Penguins! series to the Christian Booksellers Assn. retail market. The new video, *The Amazing Carnival of Complaining*, is due Nov. 16. Sources say future Penguins releases will likely be through Chordant, while Big Idea's Veggie Tales series—and the first two Penguins installments—will remain with Word Distribution, a division of Gaylord-owned Word Entertainment.

• Top 40 Marketing Services, a division of Nashville-based Lord & Michaels Entertainment, has formed an alliance with Pennell & Associates, a Florida-based advertising agency. Top 40 Marketing was launched in August by Lord & Michaels founder Bob Michaels to take gatekeepers in the top 40 retail markets. The addition of Pennell & Associates will broaden the company's services to include media-buying services, interactive Web site design, and translation and marketing services for the Spanish-speaking consumer base in the U.S. and Latin America.

MusiQ Soulchild Honored At R&B/Hip-Hop Awards

BY GAIL MITCHELL

LOS ANGELES—Musiq Soulchild was the big winner at the first-ever *Billboard* R&B/Hip-hop awards show Aug. 30, walking away with four honors at the New York City Hilton-staged event. In addition to top new R&B/Hip-hop artist, the Def Soul singer earned kudos as top R&B/Hip-hop artist; top R&B/Hip-hop artist, male; and top R&B/Hip-hop singles artist.

Picking up three awards was Jive Records artist R. Kelly, for top R&B/Hip-hop album, top R&B/Hip-hop albums artist, and top R&B/Hip-hop songwriter.

Presented in association with Heineken, the awards show was hosted by WQHT New York personality and Elektra artist Angie Martinez and comedian/actor Alex Thomas, with performances by Blax, Jaheim, Mystic Ruff, Tank, and The L.A.s. Awards presenters included Bootsy Collins, Salt 'N' Pepa's Cheryl "Salt" James and Dee Dee "DJ Spin-derella" Roper, Michael (Pam), Robert "Koo" Bell, Danté, Naughty by Nature, RZA, Red, and Lil Jon & the East Side Boyz. A special segment also paid tribute to Blackground/Virgin artist Aaliyah, who died Aug. 25 in a plane crash (see story, page 12).

Awards were made in 17 categories. The complete list of winners

appears below:

Top R&B/Hip-hop album: *TP-2.com*, R. Kelly (Jive/Zomba).

Top R&B/Hip-hop single: "Stutter," Joe featuring Mystikal (Jive).

Top R&B/Hip-hop artist: Musiq Soulchild (Def Soul/IDMG).

Top R&B/Hip-hop artist, male: Musiq Soulchild.

Top R&B/Hip-hop artist, female: Jilli Scott (Hidden Beach/Epic).

Top R&B/Hip-hop artist, duo or group: OutKast (LaFace/Arista).

Top new R&B/Hip-hop artist: Musiq Soulchild.

Top R&B/Hip-hop singles artist: Musiq Soulchild.

Top R&B/Hip-hop albums artist: R. Kelly.

Top rap album: *Hotshot*, Shaggy (MCA).

Top R&B/Hip-hop single, sales: "Could It Be," Jaheim (Divine Mill/Warner Bros.).

Top R&B/Hip-hop single, airplay: "Promise," Jagged Edge (So So Def/Columbia).

Top rap single, sales: "What Would You Do?" City High (Booga Basement/Interscope).

Top songwriter: R. Kelly.

Top producer: The Neptunes.

Top major label: Def Jam.

Top independent label: Loud.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	498,091,000	477,624,000	(~4.1%)
Albums	460,518,000	453,472,000	(~1.5%)
Singles	37,573,000	24,152,000	(~35.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	408,575,000	420,160,000	(~2.8%)
Cassette	50,855,000	32,417,000	(~36.3%)
Other	1,088,000	895,000	(~17.7%)

OVERALL UNIT SALES

	This Week	This Week 2000	
Last Week	14,122,000	Change 2000	<0.6%
Change	>3.8%		

ALBUM SALES

	This Week	This Week 2000	
Last Week	13,597,000	Change 2000	<5.3%
Change	>3.5%		

SINGLES SALES

	This Week	This Week 2000	
Last Week	525,000	Change 2000	<55.9%
Change	>12.0%		

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	20,727,000	12,691,000	(~38.8%)
Independent	10,572,000	6,670,000	(~36.9%)
Mass Merchant	18,915,000	12,534,000	(~33.7%)
Nontraditional	641,000	923,000	(~18.4%)

YEAR-TO-DATE CASSETTE SALES BY ALBUM CATEGORY

	2000	2001	
Current	29,376,000	15,337,000	(~47.8%)
Catalog	21,478,000	17,080,000	(~20.0%)
Deep Catalog	15,523,000	12,447,000	(~19.8%)

Footnote: In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release 12 months for classical and jazz albums; except for titles that stay in the top 100 of *The Billboard* 200, in which case sales continue to count as current until a title falls below No. 100. Catalog market share counts sales generated by titles out for more than 18 months, excluding the categories listed above. Deep catalog is a subset of catalog; figures reflect titles that have been out for more than 36 months.

WEEKLY FIGURES

FOR WEEK ENDING 10/20/01

Compiled from a national sample of retail stores and such sales reports collected, compiled, and provided by

WEEKLY FIGURES

TWENTY-FIRST ARTISTS

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Producer of The Year - Rey Sol

Best Rock Solo Vocal Album - Rey Sol / Fito Páez

Best Rock Song - "El Diablo De Tu Corazón" from Rey Sol

Best Music Video - "El Diablo De Tu Corazón" from Rey Sol

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Dixie Chicks Suit Alleges 'Systematic Theft'

BY PHYLIS STARK

NASHVILLE—With a lawsuit recently filed against Sony Music Entertainment, Dixie Chicks join the ongoing efforts of other acts to challenge a system that results in what some artists view as one-sided recording contracts favoring labels.

The dispute began July 13, when the Chicks' attorneys served Sony with a notice that their contract was terminated "by reason of Sony's material misconduct and material breaches."

Sony responded with a July 17 suit seeking to prevent the group from leaving the label and calling the Chicks' charges "trumped up and baseless claims" (*Billboard*, July 28). The label is owed five more albums under the current contract.

The Chicks' countersuit, filed Aug. 27, claims fraud and breach of contract, and it charges that Sony withheld \$4.1 million in royalties, at least \$1.4 million of which is still unpaid. The suit further charges Sony with a practice of

"systematic theft," fraudulent accounting, and violation of the federal Racketeer Influenced and Corrupt Organization Act.

The suit claims that the Chicks are one of "thousands of recording artists signed to [similar Sony] contracts . . . and Sony intentionally fails to account and pay royalties to them in a fashion substantially similar to the way Sony deals with the Dixie Chicks."

The Chicks seek back royalties and termination of their contract. Specifically cited in the suit are alleged underpayments of royalties from record clubs, foreign sales, and proceeds from Sony's settlement with MP3.com for the dotcom's alleged exploitation of recordings, including those of the Chicks.

According to the suit, the group has "no intention of bargaining" with Sony or otherwise continuing their recording careers with Sony. A Sony representative tells *Billboard* that the company does not comment on pending litigation.

SONY

Executive Turntable



DUVERNAY

DALTON

GALLIEN

RECORD COMPANIES: Stephanie Rae is promoted to partner at Spindrift Recordings in Los Angeles. She is also national managing director.

Fabian "Fade" Duvernay is named VP of urban marketing for Arista Records in New York. He was executive VP of Qwest Records.

John Dalton is named VP of marketing for Universal Classics Group in New York. He was director of market development and new media for Capitol Records/Jazz & Classics.

Yan Aulpihen is promoted to director of new media/technology for Universal/Motown Records Group in New York. He was senior manager of new media/technology.

Wandy Collinger is named publicity manager for Essential Records in Franklin, Tenn. She

was a publicist for Pamplin Music.

PUBLISHERS: Jason Gallien is named VP of finance, U.S. operations, for Universal Music Publishing in Los Angeles. He was director of finance for Universal Music.

Brenwood-Benson Music Publishing names **Joan Miller** director of Internet development and **Rene Cotter** choral outboard sales representative in Franklin, Tenn. They were, respectively, in the Internet marketing department for Gaylord Digital and in the customer service department for Mardel Christian & Office Supply.

RELATED FIELDS: Mike Dyer is promoted to head of marketing and event promotion group for Sony Corporation of America in New York. He was COO of Sony S Media Market.

Aaliyah's Death Shocks Industry Singer Remembered As Rising R&B Star, Actress

BY KASHAUN HALL

NEW YORK—In light of the tragic death of R&B singer Aaliyah, Clady Knight—Aaliyah's aunt—recalled the first time she performed onstage with her niece: "She was still quite young," Knight said in a statement, "but she already knew that each time the world would later see and fall in love with."

The music world lost one of its fastest-rising stars when the 22-year-old Aaliyah and eight others were killed Aug. 25 in a plane crash in Marsh Harbour, Bahamas. The cause of the crash is under investigation. The singer had been in the Bahamas shooting a video for her latest single, "Rock the Boat."

The incident has sent shock waves throughout the music industry. Clive Calder, chairman/CEO of the Zomba Group, tells *Billboard*, "The words that I can adequately express my personal and our company's feelings about this tragedy. Our prayers and thoughts at this time are for Aaliyah's mother Diane, father Michael, brother Rashad, uncle Barry, grandfather Hankerson, and cousins Jomo and Shanga."

The singer's publicist released a statement reading, "Aaliyah's family is devastated at the loss of their loving daughter and sister. Their hearts go out to those families who also lost their loved ones in this tragic accident."

Virgin Records also posted a statement regarding the tragedy on the singer's Web site, aaliyah2001.com: "Aaliyah, one of the world's brightest and most talented stars, will be mourned by all who loved her and loved her music. Her depth and versatility as an artist was matched by the passion and devotion she had for her craft."

Born in Brooklyn, N.Y., and raised in Detroit, Aaliyah Dana

Haughton made her recording debut in 1994 with *Age Ain't Nothing But a Number* (Blackground/Jive). Her follow-up, 1996's *One in a Million* (Blackground/Atlantic), was certified double-platinum.

Aaliyah made her acting debut in last year's *From Justin to Kelly*, in which she co-starred with Jet Li. "Try Angels," the lead single off the film's soundtrack, topped The Billboard Hot 100



AALIYAH

and earned her a Grammy nomination this year for best female R&B vocalist.

A consummate professional, Aaliyah did her best to maximize her twin careers. She recorded her latest album, this year's *Aaliyah* (Blackground/Virgin), while in Australia on the set of her latest film, *Queen of the Damned*. "On the days when I had to shoot during the day, I would record at night, and vice versa," Aaliyah told *Billboard* earlier this year. "[But] there were nights when I didn't go into the studio—I was too tired. On the weekends, I always made it."

Aaliyah was looking forward to possibly touring in support of her new album and to her upcoming film roles in *The Matrix* sequels and a remake of 1976's *Sparkle*. MTV, BET, and VH1 have all aired

tributes. Radio stations nationwide have also organized various tributes to the singer/actress.

Among them is WJLB, in Aaliyah's hometown of Detroit. Assistant PD/music director Kris Kelly says, "It was particularly devastating to the listeners because she was so family friendly, her friends, former classmates, and teachers all in the area. We started by airing a musical tribute Saturday night into Sunday morning. We've also been airing messages from listeners to Aaliyah's family. We worked with her former high school, Detroit School of the Arts, to get the word out about a candlelight vigil [Aug. 27].

"Aaliyah had a long history with WJLB over the years, going back to before she was a national star," Kelly continues. "Right now, a great deal of our listeners are still shocked by this tragedy. What we hope to do in the near future is to create a tribute that encompasses all of Aaliyah's true spirit."

The impact of the singer's death was also felt at retail, as stores have seen sales of her material spike (see *Over the Counter*, page 85).

"Sales of [Aaliyah] on Sunday [Aug. 26] alone were eight times what we sold the previous week," says Jim Stelz, urban music buyer for Albany, N.Y.-based Trans World Entertainment. "The catalog shift popped as well. The sales of Aaliyah this week were 14 times what we sold the previous week."

Aaliyah is survived by her parents and brother. In accordance with her family's wishes, a memorial fund has been established in her name, with proceeds to benefit several breast-cancer charities. Tax-deductible donations can be sent to Aaliyah Memorial Fund, c/o Entertainment Industry Foundation, 11132 Ventura Blvd., Suite 401, Studio City, Calif. 91604.

Schuyler To Oversee BCM in Nashville

BY PHYLIS STARK

NASHVILLE—Thom Schuyler has been named senior VP at Toronto-based Balmor Corus Music (BCM). Schuyler, a songwriter/artist and former senior executive at the RCA Label Group, will oversee BCM's Nashville operations, including its music publishing and record-label divisions. Schuyler reports to BCM president Tony Baylis.

Schuyler was a member of country trio Schuyler, Knobloch & Overstreet (later known as the Knobs, Knobloch & Bickhardt), which recorded for MTM Records in the 1980s. Their hits include the No. 1 single "Baby's Got a New Baby" in 1986 and two other top 10 hits.

As a songwriter, Schuyler has written hits for Kenny Rogers, Eddie Rabbitt, Randy Travis, Dan Seals, and Larry J. Dalton. He has received 18 BMI



SCHUYLER

country achievement awards in his career, as well as three BMI pop awards and seven BMI millionaires awards for airplay achievements. Having recently earned a 4½-year association with Almo Irving Music, Schuyler shifts his own music publishing to BCM.

Schuyler says his diverse background makes him well-suited to oversee BCM's various interests. "My

time at RCA allowed me to learn a good deal about the record side of the business." The independent label arm of BCM's business will be enhanced by a new distribution deal with BMG Canada that, according to Schuyler, will create opportunities for some compilation projects.

But Schuyler is particularly relishing the publishing and artist-development aspects of his new job. "I have been around songwriters for 25 years in this business but never had the chance to work with a songwriter as a publisher/nurturer," he says. "I think I know songs well and have the ability to identify talent when I see it."

Schuyler says, "The independent-mindedness of this division here in Nashville is a real strength right now." He notes that while the industry is "a hot, confused, confusing time, [BCM] can be very flexible and strike fast."

ARTISTS & MISCELLANEOUS

Cindy Bullens Kicks It Up Again For Artemis

BY JILL PESSLENICK

LOS ANGELES—Cindy Bullens re-created the rock'n'roll album that she's always wanted to make with *Newland*, the Sept. 25 from Artemis Records. "I trapped on the electric, baby, and you couldn't hold me back," she says. "There's a balance of good, meaningful songs and jump-off-the-piano, guitar-between-your-legs rock, which is also very much of I am."

That side of Bullens has not been evident for quite some time, and the singer/songwriter admits that it was difficult at first to return to rock'n'roll following the deeply personal tone of 1999's *Somebody Between Heaven and Earth*. That album served as a tribute to her daughter, Jessie, who died of cancer at the age of 11 in 1996.

But by the middle of 2000, Bullens, a longtime Maine resident, got the "internal itch" to begin writing again. What emerged was a reflective yet forward-looking project that also includes first-time takes on songs Bullens wrote before her daughter passed away. One highlight is the title track, which features a thought-provoking chorus and background vocals from Steve Earle. That song acts as a bridge between Bullens' last album and this one, as does "Gravity & Grace" and "Send Me an Angel," which includes vocals from Emmylou Harris.

Bullens began work on *Newland* four years after Jessie's death. "There are times when I see back when I get so down, [with *Newland*] I wanted to remind myself to not go there."

A more carefree side to Bullens is captured on such tracks as "Baby I Want Your Love," penned in the mid-'90s. The song's blues lick and growly



BULLENS

vocal style were created one summer night in Bullens' bedroom purely on a whim. It's "a sex song basically," she says. "I didn't think much of it other than I started playing it live before Jessie died. My hand loved it."

Other pre-*Somebody* songs, such as "Hammer & Nails" (a hit for Radney Foster now featuring backing vocals by John Hiatt), "Driving My Heart Around," and "Sensible Shoes," are published by Mommy's Getar Music (BMJ), while her newer work is published by Second Bridge Music (ASCAP).

(Bullens is managed by Nashville-based Dan Gillis.)

Artemis chairman/CEO Danny Goldberg says his label is emotionally connected to Bullens as both an artist and a person, in large part because she was the first act the 3-year-old company signed. (Bullens debuted with 1979's *Desire*

Wire on United Artists. Later discs came via Casablanca, MCA, and her own label, Blue Lobster.)

The title track goes to triple-A radio Sept. 10, and Artemis will later aim for the AC format. That strategy should work strongly in Bullens' favor, says Tim Moore, PD/operations manager of WHOM (AC) and WBQW (top 40) in Portland, Maine. "Her stronghold is triple-A. But it's always looking for good songs. There are several on this CD that could qualify. Cindy sounds great, and the lyrics are tremendous."

Strong press will be key for the project at retail, adds Craig Burningham, a buyer for Tower Records in Nashville. Artemis has hired the New York City-based Karpel Group to organize listening parties and handle lifestyle marketing in 15 cities.

Andrew Manze: Baroque'n'Roll

English Violinist Makes Early Music Come Alive For Harmonia Mundi

BY BRADLEY BAMBARGER

"Is it not strange that sheep's heads should hale souls out of men's bodies?" So queried Shakespeare regarding the emotional power a string instrument can wield over its listeners. And so quoted Andrew Manze in his typically erudite, entertaining liner notes to his 1998 disc *Phantasia* with the chamber group Romanesca. A violinist who plays on the gut strings of Shakespeare's time, Manze himself knows a thing or two about the poetry of music. And he has been exerting its potency over a remarkable series of discs for classical indie Harmonia Mundi.

Just looking at the 36-year-old Englishman or making small talk with him, you wouldn't expect this studious, unassuming Baroque specialist to be able to burst forth into intensely virtuosic flights of fancy. But burst he does, onstage and on record in myriad examples of early music at its most compelling. His discography ranges from such rarely heard figures as Austrian Tiberti and Frenchman Rebel, as well as the giants Bach, Vivaldi, and Telemann. But a real specialty has been his exploration of the 17th-century *stylus phantasticus* and those often shadowy composers like Marini, Uccellini, and Pandolfi who sought to dizzy the senses with their "fantastic" concoctions.

One listener who has indeed been dazzled by this music—and, moreover, Manze's ability to translate ancient, often scantily noted manuscripts into sounds that team with life—is Peter Newman, PD at KING-FM Seattle. "I'm knocked out by that Pandolfi record, especially," he says. "Obviously, Manze is playing the composer's music, but it's the astonishing skill with which he plays it that's so great. He has this fiery precision to his playing and a jazzy flair that

lends the music a modern feel. The market for period violin and harpsichord isn't huge on classical radio, but I think it's sounds amazing on the air."

Baroque musicians were expected to improvise, much as jazz players do today. Having contributed commentary to a BBC Radio 3 series on the art of improvisation, Manze obviously has strong feelings on the spontaneous ornamentation necessary for bringing archaic scores alive. He says, "This music may be very old, but the expression of it must be absolutely new."

Due Oct. 9, Manze's latest Harmonia Mundi opus is a sonful set of Handel's complete violin sonatas, most of which are rarely heard on disc. "Everyone knows Handel is a great composer from his operas, oratorios, and orchestral works," Manze says, "but these sonatas have been unfairly neglected. I think it's great music. The sonatas are

subtly thrilling, sounding like character sketches for his operas. They're real arias without words."

Manze pursues duo projects like the Handel and Bach sonatas—as well as the Gramophone Award-winning sets of Pandolfi and Bibber—with harpsichordist Richard Egarr, a musical partner since they were at college in Cambridge, England. In October and November and again in January and February, the pair tour North America with various recital programs featuring Handel and Pandolfi, along with Corelli sonatas—their next recording. (Manze is represented in North America by the Oakland, Calif.-based David Rowe; in Europe, he is booked by Joh Adrian Moers, based in Amsterdam.)

Romanesca came to an end in 1998 (with lutenist Nigel North moving to the U.S. and keyboardist John Toll having since passed away). But Manze still

doubles as leader of the Academy of Ancient Music, the venerable Baroque orchestra that he has directed on hit recordings of Vivaldi, Handel, and Geminiani concertos, as well as the Bach violin concertos. The Academy has a long-running London concert series and has two tours of North America set for 2002.

In a constricted classical market, Manze's discs have proved best sellers—with worldwide sales of 450,000 for 14 albums, according to Harmonia Mundi USA. Label A&R director and Manze producer Robina Young knows why Manze holds appeal: "Bach featured 20 kids, and Handel threatened to throw an unruly soprano out the window—these were passionate men. In his way, Andrew himself is a passionate man. He doesn't fit the period-instrumentalist stereotype. All the research and technique are there, of course. But to that, he adds this passionate imagination. He grabs you."



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"Where the stars buy their cars."

Quicksand Spawns Rival Schools

Island's Support Of Schreifels Weathers Merger, Breakup

BY JONATHAN COHEN

NEW YORK—It has been nearly two years since ex-Quicksand lead singer/guitarist Walter Schreifels began informal jam sessions with ex-Civ-drummer Sammy Siegler and bassist Cache Tolman as Rival Schools. Armed with an impressive debut, *United by Fate* (Sept. 4, Island), the band is ready to spread the music beyond an already fervent New York fanbase.

While his major-label peers were being dropped en masse after 1999's Universal merger, Schreifels was not only retained by Island but also given free rein to take his time in assembling a new band, in the wake of Quicksand's 1999 dissolution. That act's final set, *Music Compression*, reached No. 8 on the *Billboard* Heatseekers chart in 1995.

"It was kind of a strange way to put together a band, because we already had a record deal," admits Schreifels, who was a principal in seminal New York underground groups Youth of Today and Gorilla Biscuits prior to Quicksand. "It's like, 'Your band's really great! I love you!' There was enthusiasm really based on the idea that it would be good. So we had to make it good."

After months of jamming as a trio on new songs and revamped demos, the group gelled with the addition of second guitarist Ian Love. Regular live shows in the New York area introduced an infectious, groove-rooted rock attack that is potentially bottled on *United by Fate*, produced

by Luke Ebbin (Bon Jovi) and recorded primarily at Bearsville Studios in upstate New York.

Despite the disparate origins of its 13 songs, *United by Fate* is a remarkably cohesive musical statement. Sure to delight fans of Quicksand



RIVAL SCHOOLS

and its intense hardcore sound, such cuts as "Used for Glue," "The Switch," and "Everything Has Its Point" unleash Rival Schools' highly melodic, no-nonsense rock power. Elsewhere, the irony-free declaration of positivity "Good Things" and the slow-burning "Undercovers" demonstrate Schreifels' continuing evolution as a songwriter.

"I don't know if we'd do it the same way next time, but there's an element of that progression and that era of almost two years of getting our music together encapsulated on this album," says Schreifels, whose songs are published by Universal Music (ASCAP).

Touring is a key component of the label's plan. Rival Schools spent most of June on the road in North

America and kicked off a six-week tour Aug. 16 with Washington, D.C.-based underground rock staples Burning Airlines. After that, Island product manager Paul Resta says he hopes to land the band a support slot with a high-profile rock act. Rival Schools is headed by Beverly Hills, Calif.-based Robbie Frazier at William Morris and managed by Los Angeles-based Ted Gardner at Larrikan Management.

Island street teams have distributed stickers, buttons, and album samplers. The sampler, featuring two album cuts and two non-album B-sides, was given away with the purchase of Weezer's current hit *Intersect*/Geffen release at select retail outlets.

The label's efforts are starting to pay off, as some indie retailers are showing solid interest in the project. Marion Creaton, manager of the San Francisco-based Record Kitchen, says, "It takes a lot for [a modern rock] band to get some serious word-of-mouth going right now; there are simply too many bands out there. But solid word is travelling about Rival Schools, [and] that's a very good sign."

Meanwhile, Island's electronic marketing team drummed up interest for the band with electronic stickers and postcards that linked back to its Web site (rivalschoolsusa.com).

The label is also offering online music sites a co-branded Rival Schools audio player that streams album tracks and also features live concert videos and photos. MTV.com, Rolling Stone.com, and CDNow.com are among the sites hosting the player.

As a precursor to *United by Fate*, Rival Schools released a split CD with indie rock outfit One Line Drawing on New York indie Scene Records, which Schreifels co-founded. The six-song album includes some of Rival Schools' earliest recordings, such as "Green Is Good" and "Contraine," and was one of the most added releases at college radio the week of Aug. 7.

At radio, Island has serviced select commercial stations with music but plans to concentrate its efforts at college radio. Both the split CD and *United by Fate* were shipped to college stations in July, and the full-length album will be reserved there in early September. Resta says, "We'll go to commercial radio if there's a real story developing."

With a wealth of new material already appearing in its live sets, Schreifels says he and his bandmates are itching to kick into high gear. "We've been in this kind of cocoon for a while," he says. "We were the only people that knew our music and had any opinion of it. Now, there's a reaching-out. Something is getting through. It's fun to get into that process."



by Melinda Newman

the Beat

LET'S GET ROCKED: For Third Eye Blind frontman Stephen Jenkins, getting into character for his role as Mark Wahlberg's nemesis in the upcoming flick *Rock Star* was simply a matter of channeling. "I'm playing the guy I hated in high school," Jenkins says. "I hated that '80s pop-metal shit. I'm basically playing a wanna-be Kip Winger."

The movie, which opens Friday (7), takes place in the mid-'80s and features Wahlberg as the lead singer in *Blood Pollution* (the fictional tribute band that honors fellow fictional act Steel Dragon), who is plucked to replace the frontman of Steel Dragon.

With a long, poufy hairdo that would make Winger proud, Jenkins plays Bradley, a singer who succeeds Wahlberg in *Blood Pollution*. Jenkins filmed his scenes in between tour dates. "Basically, I come in, Mark and I have a fight in the parking lot, I attack and molest his girlfriend—played by Jennifer Aniston—I kick him out of his band, and I go back on the plane to go back on tour," Jenkins says. He also relished the chance to sing "very badly" as Bradley.

It was the first acting role for Jenkins, who didn't have any trepidation about taking the part. "I think people are either actors or they aren't," he says. "You have a sense of poetry and animation about you or you don't. There's something musical about listening and reacting, and that's what being in a band is all about." He has since landed the lead in the indie film *Angie Tuesday*.

Among the other real-life musicians in the movie are *Verve* Pipe's Brian Vander Ark, guitarist Zakky Wilkie, drummer Jason Bonham, Dokken bassist Jeff Pilson, and Slaughter drummer Blas Elias.

The soundtrack to *Rock Star* was released Aug. 28 on Priority Records/distributed Posthuman Records. If the soundtrack and movie don't provide enough bad mail handlers, ear-bleeding vocals, and screeching guitars, *Rock Star* comes to the rescue with its new "Metal Masters" series. The first batch of titles arrived in stores Aug. 28, led by Quiet Riot's *Metal Health* and Accept's *Balls to the Wall*.

COMING SOON: Two albums that have been logging time in our CD player will be hitting stores soon: the *Verve Pipe's Underneath* (RCA), Sept. 11,

and John Mayer's *Road to Soul* (A&M/Columbia), out Sept. 14.

"Never Let You Down," the first single from *Underneath*, is slowly chugging up the AC charts; and there's more for radio to dive into, including "Only Words" or "Happines Is..." After slipping with its self-titled 1999 release, the *Verve Pipe* veers sharply into power-pop territory with the help of producer Adam Schlesinger (from *Mountains of Wayne and I*). Lead singer Brian Vander Ark has never sounded more like Peter Dinklage, and we mean that in a good way.

Mayer's album first came out quietly in June through *Aware Records*. Now, *Columbia*, which markets and distributes *Aware's* releases, is putting out a new—and-improved re-

mixed version with one new song. *Singer-songwriter* Mayer, who manages to sound a little weatherbeaten yet smooth at the same time, has a little *Dave Matthews* and *Ben Folds* in him, yet he is still his own creation.

STUFF: After six years with Nasty Little Man public relations, Shelby Meade has opened her own shop, Venice, Calif.-based Fresh and Clean Media. Clients include Robbie Williams and Moby... Live and Mos Def have been tapped as support for *Jane's Addiction's* tour, which opens Oct. 2 in Worcester, Mass... Live will release *Chapter 1*, a *Backstreet Boys* greatest-hits set, Oct. 23. There will be eight different versions of the album, in order to serve territories with the appropriate track listings... Rounder Records has signed Bruce Cockburn. The artist, who was formerly on Columbia and Rykodisc, will release his first album for the label next year. The deal also includes a distribution agreement with *Columbia*. True North Records, in addition to its album of new material, Rounder will also release 18 of Cockburn's albums, as well as package a U.S. greatest-hits collection... Moby, Stone Temple Pilots, Alanis Morissette, and Limp Bizkit... Lou Reed, Jack Black, Marc Anthony, Nelly Furtado, and Shelby Lynne are among the acts that will perform at *TNT's Come Together: A Night for John Lennon* concert. The show, which takes Sept. 20 at New York's Radio City Music Hall, will be hosted by Kevin Spacey. The event will air Oct. 9 and is being co-executive-produced by Lennon's widow, Yoko Ono.

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Macy Gray

Continued from page 5

she'd ever been.

"If you're paying attention, you can pick up a lot while you're on the road," she notes, adding that absorbing the "sounds and vibes" of such European cities as London and Berlin, in particular, began to shape the direction of her new songs (which are published by Zomba Enterprises, ASCAP).

"I started getting into a lot of garage and electronic music—music that we consider obscure here, but music that's completely mainstream there," Macy says. "After a while, I started to imagine how these sounds could factor into my music."

In the end, *The Id* remains largely steeped in the vintage soul sounds that have become Gray's signature, but it has a decidedly, if subtle, Euro-pop undertone. "One of the first lessons I learned in production is that you don't have to—and you probably shouldn't—stick to one idea or concept. You can stir the pot with different ingredients. I prefer for there to not be one dominating idea in music."

The creative philosophy carried Gray through the final leg of her tour supporting *On How Life Is*, during which she started drafting lyrics and recording sound snippets for new songs. The flow of ideas was so strong that she was itchy to get cracking on the new set within

days of wrapping up the tour.

"We unpacked and just got down to jamming," says Gray, who eventually enlisted respected gospel musician Darryle Swann to share production duties. She executive-produced the project with Rick Rubin, who she says, became a "mentor" in the studio.

"I was flattered that he wanted to be a part of this record. Everybody respects him. He's a cool guy to have on your side. He was also a lot of fun to hang with. It made for the most encouraging, exciting environment to make music in."

Contributing to that environment was a revolving door of such high-profile guests as Erykah Badu, Red Hot Chili Pepper John Frusciante, Sunshine Anderson, Angie Stone, Slick Rick, Billy Preston, and Mos Def, all of whom stopped by the studio to add their two cents to various tracks. The result is a collection that Gray accurately describes as "funkier and freer" than her debut, adding that "every day felt like the sky was the limit. It was beautiful."

NEW STORIES TO TELL

Every day was also a chance for Gray to purge the many thoughts and stories that had long been swirling around her brain.

"I'd accumulated a lot of things that I really wanted to talk about. After finishing the first album, I thought, 'What will I say next?' I was empty. Of course, I could've done what a lot of artists do and written an album about being on



'The interest in Macy is extraordinary. There's a lot of curiosity to see what she's come up with next. They know that if it's Macy, it has to be fresh and different.'

—POLLY ANTHONY, EPIC

the road and being famous, but how boring would that be?"

Instead, *The Id* comprises earthy, often empathetic explorations of love, sex, family, pain, and forgiveness. Gray's talent for dousing deep thoughts with her now-familiar

growl and raucous, funk-fortified instrumentation is stronger than ever—as is her ability to occasionally bring the roar of her music down to an intimate purr. This is best exemplified during "Sweet Baby," the set's first single.

"That's a cool little song," Gray says of the tune, which features harmonies by Badu. "It's about my first true, true love. It's about being in that unique space where it's only about you and him. The rest of the world is secondary. It wanted to capture the essence of that special time in a relationship."

On the polar opposite of the emotional and musical spectrum of "Sweet Baby" is "Sexual Revolution," a jam that the artist says is about physical awakening. Swathed in classic disco rhythms, the song is about "finally letting go of all your hang-ups and inhibitions."

Gray continues, "You build up all kinds of repressions and fear from childhood. You grow up and you realize that you have all these limits on sex. But then you wake up one day and you realize that it's OK to get naked and get wild. That's where 'Sexual Revolution' comes from—and doesn't it just make sense that it takes place in the middle of a hip-bumping groove? It just feels like sex is going on right there in the middle of the chorus."

TOURING, TV AND... SODA?

"Sexual Revolution" is among the new songs that Gray is itching to start performing. "Actually, the whole record feels like a gig, right from 'Relating to a Psychopath'—which has a wild rock/hop-tech beat—to 'Forgiveness,' a ballad that has some of the best lyrics I think I've ever written. These songs are going to slam onstage."

But don't expect a simple concert from the Canton, Ohio, native. "It's going to be huge this time," she says. "I've got a million ideas in my head. I can't reveal anything specific, but it's going to be a Superwoman/Spiderman type of show. Your eyes are going to fall outta your head when you see the shit I've got planned."

Gray, who is managed by Michael "Blue" Williams of the Los Angeles-based Family Tree Entertainment, got to preview her new material in a more subdued setting when she played a showcase at London's hallowed Old Vic Theatre Aug. 22.

Before hitting the road for a lengthy trek of the U.S. and Europe at the start of 2002, Gray will spend the fall season performing on a string of concert events and TV programs, both home and abroad. Among the early spots confirmed is a Sept. 14 slot on NBC-TV's *Today* show's Summer Concert Series.

"The interest in Macy is extraordinary," Epic president Polly Anthony says. "There's a lot of curiosity to see what she's come up with next. They know that if it's Macy, it

has to be fresh and different."

Previewed by the single release of "Sweet Baby" in mid-August, the project has developed positive word-of-mouth that has some retailers in happy anticipation.

"This is easily going to be one of the major releases of the month quarter," says James Lonten, manager of a Borders Books & Music in New York City. "First, there will be curiosity to what a second Macy Gray album will sound like. Once you hear it, you're actually quite going to go, 'It's going to fly off the shelves. This record is a great way to start the fall music season.'"

Lonten predicts that *The Id* will have no trouble surpassing the 3.2 million SoundScan sales of *On How Life Is*. "It has at least three very strong singles on it. Plus, Macy's become a beloved figure in a pretty short period of time."

Epic is supplementing its standard marketing procedures for *The Id* with several unique opportunities. For starters, the label is linked with VH1.com to pre-sell the CD. Upon pre-ordering the album on the site, customers can listen to the entire album via streaming audio.

Also, Gray has been tapped by Mountain Dew to appear in a Paul Hunter-directed commercial for the soda company's new product, Code Red. The ad, which began airing Aug. 19, prominently features the artist singing "Sweet Baby." It's slated to run through the end of 2001.

MACY THE CARTOON

All of this activity suits Gray fine, but she admits that she's currently "a little preoccupied" with another project that she hopes to have launched by the end of the year.

"I'm developing a Saturday-morning cartoon about me as a kid," she says with a squealing laugh. "It's going to be a Bill Clinton cartoon. I don't want to be so cute. I can't wait to see how it turns out."

Although it's still in its early stages (network affiliation is still pending), Gray is planning to lend her voice to her animated counterpart, as well as compose songs specifically for the program.

In the meantime, Gray is pleased that *The Id* is complete and ready to hit the street—if only because she's "so ready to talk about something other than 'I Try'" and the rest of *On How Life Is*. She's also happy to relinquish her crown as the proverbial next big thing.

"I've traveled around that block so many times in the past two years, you feel hurt," she says. "I also realize that with that, I'm also ready to kick it as the seasoned veteran that people respect and know is going to be around for a while."

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Boxscore Top 10 Concert Grosses

SEPTEMBER 6, 2001
amusement
BUSINESS

ARTIST	VENUE/CITY	GROSS/ TICKETS	ATTENDANCE/CAPACITY	PROMOTER
CHRISTINE DEBORAH GIBSON, "N.Y. STYLING MILKIAN, LIL JOHNNY	Home Field, Pittsburgh Aug. 18	\$2,588,896 \$50,929.50	48,118 56,275	Clear Channel Entertainment
JANET JACKSON, 112	MO Center, Washington, D.C. Aug. 18-19	\$2,546,332 \$80,175,527.5	39,819 43,557 shows	Clear Channel Entertainment
ERIC CLAPTON, DOYLE BRAMHALL & THE SMOKESTACK	Staples Center, Los Angeles Aug. 17-18	\$2,126,129 \$65,531,940	28,599 two sets	Concerts West, Nederlander Organization
SADE, INDIA.ARIE	Madison Square Garden, New York Aug. 13-15	\$1,547,500 \$82,755,522.5	27,396 28,864 two shows	Clear Channel Entertainment
DEPECHE MODE, POE	Staples Center, Los Angeles Aug. 14-15	\$1,532,789 \$77,755,521.50	28,596 two sets	Nederlander Organization, Clear Channel Entertainment, Concerts West
RADIOHEAD, BETA BAND, KID KOALA	Liberty State Park, Jersey City, N.J. Aug. 16-17	\$1,289,215 \$65	28,887 two sets	Metropolitan Entertainment Group
ERIC CLAPTON, DOYLE BRAMHALL & THE SMOKESTACK	Pepsi Center, Denver Aug. 17-18	\$1,079,850 \$75,550	15,651 semit	Concerts West
DEPECHE MODE, POE	Arrowhead Pond, Anaheim, Calif. Aug. 18-19	\$1,076,525 \$72,525,592	21,491 two sets	Nederlander Organization, Clear Channel Entertainment
AEROSMITH, FUEL	MGM Grand Garden, Las Vegas Aug. 18	\$871,195 \$10,945	13,226 semit	Clear Channel Entertainment, New & Blue Concerts, Andrew Hunt, S4 Show Promotions
SADE, INDIA.ARIE	James Beach Theater, Wilmington, N.Y. Aug. 16	\$1,012,919 \$84,255,541.75	14,063 14,108	Clear Channel Entertainment

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Continental Drift™

by Larry Flick

BADLEE GONE SOLO: We're usually not fond of singers who leave their bands to go solo. In truth, they typically don't match that intangible creative spark achieved while in a band unit. To that end, we're happily surprised by the potency of *Sweet Siren of the Reconnected*, the first solo recording by **Pete Palladino**.

For more than a decade, Palladino has been cranking out



PALLADINO

solid, pop-inflected tunes as the frontman of the critically praised acoustic-rock band the **Badlees**. Although they're best-known as perpetual road animals, mainstream listeners will remember the band for its triple-A radio hits "Fear of Falling" and "Angeline Is Coming Home."

After sharing creative control with the band, the self-issued *Sweet Siren of the Reconnected* shows Palladino fully in charge of his creative destiny. The result is an album that is often lyrically lighter and more unabashedly pop in style. The artist penned much of the set with **Mike Nardock**, and Palladino co-produced with **Bret Alexander**.

"When I sat down and started to write for this record there was a great sense of freedom," Palladino says. "It was a joy to be able to create outside the box, if you will. Since there were no preconceived notions of what my solo career was, I took great comfort in knowing that the songs would dictate all. I'm a big fan of **Matthew Sweet**, **Del Amitri**, and **Michael Penn**, and that's pretty evident on the record."

"Home at Last" opens the album with a catchy-yet-crunchy punch. The power-pop parade continues with the lush harmonies of the toe-tapping, single-worthy "Elena on the Wall," complete with a playful vocal break that owes as much to Jellyfish as it does to **Brian Wilson**.

If "Home at Last" is a solid introduction to the project, then "If I Ever Come to Mind" is an appropriate set-closer, with its delicate acoustic guitars and storyteller words and performance. It's a wonderfully intimate tune, like much of *Sweet Siren of the Reconnected*.

"Almost everything I've been involved with in the past was from the third person, but this record is very much written from the first," Palladino says. "I've come to a point where I'm a little more comfortable letting people in on that level."

While the future of the Badlees remains unclear, Palladino concedes that he's a little more focused on his solo venture right now.

"It's a great thing to be excited again about music," he says. "I truly believe that I've found my voice again, both figuratively and literally, so to be able to let people in on that is a gift."

For more information, visit the artist's Web site (petepalladino.com).

SHANE SINGS: It's always a pleasant surprise when a new and developing artist can match the quality of a strong first recording. Even though, it doesn't happen very often, but we got a lovely treat when we saw jazz stylist **Shane Kelly** in action during a recent trip to San Francisco.

The singer performed at the grand Fort Mason auditorium in promotion of her gorgeous debut, *Shane Kelly* (*Billboard*, June 23), supported by a tight seven-piece band and easily besting every note on the CD. Boasting a glamorous, old-school image that borrows from **Veronica Lake**, Kelly cruised through a challenging set of material that included the deliciously torchy **Johnny Burke**/**James Van Heusen** ballad "But Beautiful" and the timeless **Bill Carey**/**Carl Fischer** gem "It Never Entered My Mind." Both tunes showed her potential to give platinum-level jazz singers like **Diana Krall** a serious run for their money. All Kelly needs is one or two solid, original signature tunes to complement her savvy selection of pop standards. Join us in keeping a close eye on this woman. She has got energy and talent to burn.

For further details, contact **Kurt Burgess** at Burgess Entertainment, 510-704-1551. Also, take a few minutes to investigate Kelly's Web site (shanekellysings.com).

In The Works

- **Robbie Williams** is currently recording *Sing When You're Winning*, an album of big-band covers for November release on **Chrysalis** in Europe. The set's title is a variation on the name of his international hit, *Sing When You're Winning*, released last year. Among the new project's tentative guests are **Britney Spears** and actress **Nicole Kidman**. No word yet on whether Williams' U.S. label, **Capitol**, will issue the recording.

- Club icon **Armand Van Helden** offers his third set, *Gandhi Khan*, in October. The **Armed Records** release is preceded Sept.

25 by the single, "Why Can't You Free Some Time for Me." Van Helden recently started a DJ tour of the U.S. that runs through mid-October.

- On Oct. 23, **Bush** offers *Golden State*, the first album in its new deal with **Atlantic**. The set will be previewed Sept. 18 with the single "Speed Kills."

- Former **Fine Young Cannibals** singer **Roland Gift** has completed his first solo release for **MCA**. *Roland Gift* is slated for an early-2002 release and was produced by Gift with **David Z.** and **Ben Barson**.



Mothering Music. Natalie Merchant, right, is pictured in the studio with bassist **Graham Maby**, working on tracks for her forthcoming Elektra collection, *Motherland*. The set, Merchant's first studio effort since 1998's *Ophelia*, is being produced by the artist with **T-Bone Burnett**.

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'Gigi' Shibabaw's Heart Takes Her To Palm Pictures

BY MAGGIE STEIN

NEW YORK—Ethiopian singer Ejigayehu "Gigi" Shibabaw could be bitter toward her homeland's male-dominated culture, but she would rather concentrate on bringing her country's music to the U.S.

"Ethiopian music was always very influenced by American music, particularly the big-band sound of Duke Ellington," she says. "Working with



GIGI

American jazz musicians along with Ethiopian, Indian, and Moroccan musicians seemed like the perfect direction to go in."

Gigi, due Tuesday (4) on Palm Pictures, was produced by world-fusion master Bill Laswell, and features jazz stars Herbie Hancock, Wayne Shorter, and Pharoah Sanders. Shibabaw's lyrics are in the Ethiopian language of Amharic, but her messages of love, faith, and peace are universal. (Her songs are published by Rykodisc, ASCAP.)

Shibabaw left Ethiopia when her father forbade her to pursue a singing career. Although music is a powerful part of church life in Ethiopia, women and girls are not permitted to enter churches, nor can they sing there. When she was a young girl, her parents hired a priest to come to the house and teach her brother Ethiopian doctrine and songs in hopes that he would become a priest. She spent many hours hiding behind the couch learning the words and melodies herself and following her passion for singing.

"Ethiopian priests would train for seven years and totally dedicate themselves," Shibabaw says. "They do it for God. They are singing for life, and that's what I felt I had to do."

Shibabaw moved around Africa and released her first album, *Shehaye*, in 1997. She then relocated to Oakland, Calif., finding her first of several Ethiopian communities in the U.S. Her search for a band led her to Washington, D.C., home of America's largest Ethiopian enclave. After gathering musicians, she made *One Ethiopia*, an album issued on the independent Barkans Records.

Shibabaw then worked on the soundtrack to the Disney film *Endurance*, about Ethiopian Olympic runner Haile Gebreselasse. She attracted attention after penning the theme tune for *Adaa*, a documentary that chronicled Ethiopia's Battle of Adwa.

"She's an extraordinary artist, with the potential to transcend borders," notes Ian Secop, manager of Shelter, an indie shop in Seattle. "Her early work was a solid indicator of that."

Shortly after performing the song at the documentary's premiere in Washington, D.C., Shibabaw's New York-based manager, Adaa Gessesse, sent a demo to Palm Pictures founder Chris Blackwell, who signed Shibabaw and sequestered her in Laswell's Orange Music Studio in New Jersey.

To promote *Gigi*, Palm Pictures is employing street marketing: a two-song sampler has been distributed this summer at African festivals and at concerts by such artists as Femi Kuti and Baaba Maal. Radio-wise, the label will focus on college stations, as well as on jazz- and world-music-oriented non-commercial outlets.

Chris Blackwell has high hopes for this record: "I think the collaboration between Shibabaw and Bill Laswell has produced a musical masterpiece that shows the direction that world music and jazz are headed in."



by Steve Smith

RCA RED SEAL After a year of uncertainty and backroom planning, BMG has announced the formation of the RCA Victor Group, a new department dedicated to classical music, jazz, world music, Broadway, soundtracks, and crossover genres. The new group, headed by executive VP/CM David Weyner, assumes the role and many of the artists and projects left after BMG Classics was dissolved last June.

Weyner, a recording industry veteran who previously held senior positions at PolyGram and Sony Classical, oversees a department that includes the

year. Tilson Thomas will follow that release with a new recording of **Charles Ives'** Symphony No. 4 and other works, recorded with the **San Francisco Symphony Orchestra and Chorus** and guest artist **Thomas Hampson**. The Ives disc is due in February 2002, to coincide with the orchestra's appearances at Carnegie Hall that month.

Weyner's mandate for the label will ultimately push the limits of offbeat fare further still. "I think new repertoire is a very broad basket," he says, "and into that basket fall projects that are born of collaborations with non-classical artists. Obviously, you also have classical new music. We have fascinating repertoire from some of our international companies that I'm looking at as the basis for compositionally oriented releases. And neglected pieces from the past—from early-music performances to contemporary performers—represent still more new opportunities. And I think at least a percentage of every artist's release schedule must be new music."

Many familiar artists remain part of the RCA Red Seal roster, including piano superstar **Evgeny Kissin**, who is set to release two new recordings in 2002: one a program of **Bach-Busoni**, **Chopin-Baladev**, and **Muchopuloski**, and the other a **Schumann** recital. Octogenarian German conductor **Gunter Wand** (whose latest revisiting of the first two **Beethoven** symphonies was released in late August) and veteran Spanish pianist **Alfred de Larrocha** will also continue to record for the RCA Victor label. Continues to offer an outstanding roster of vocal talent, including **Denyce Graves**, **Vesselin Kasarova**, and **Ramon Vargas**, all of whom have significant releases coming in 2002. High-profile crossover projects, to be issued under the RCA Victor imprint, include new projects by **James Galway**, **Canadian Brass**, **Keith Lockhart** & **the Boston Pops**, and **Three Mo' Tenors**.

Beyond this impressive relaunch, the label has quietly begun to add new artists. First up is the young Danish violinist **Nikolaj Znaider** (signed) before Weyner came on board, who will record **Glazunov's** Violin Concerto and **Prokofiev's** Violin Concerto No. 2 with the **San Francisco and the Bavarian Radio Symphony** in October, for release next year. "I think you'll see a few more artists joining the roster," Weyner says, "but I don't foresee a rampant buildup. My interests are focused, and I don't think we need another 50 artists on the roster. We'll grow as the market indicates we should, and as artists and composers who feel irresistible present themselves to us."

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CATALOG CONUNDRUM:

Fall Brings Still More Titles To An Overloaded Market

BY BRADLEY BAMBARGER

The number of annual releases more than doubled from 1992 to 1999, according to the RIAA, with 38,900 albums in all genres issued in the U.S. in '99 versus 18,400 seven years before. As it gets tougher for core classical to compete for the media spotlight, the music's share of the cultural pie gets smaller; with 2.7% of the market last year, classical fell behind its equally beleaguered sister genre, jazz.

It's apparent to Tom Deacon—director of catalog for Universal Classics and its hallowed trio of imprints, Deutsche Grammophon, Decca and Philips—that the easy days of classical catalog are very much past. "The catalog end of our business is quite unstable," he says. "Gone are the days of the mid-'80s, where sales resulted from any midpriced lines of basic repertoire. Today, the market is saturated with product at all price levels, from superbudget up to top-price first releases. There may be 70 individual performances of Beethoven's *Fifth Symphony* in the Schwann [U.S.] catalog alone. Add in the Japanese, British, French and German catalogs, that figure could go up to 100."

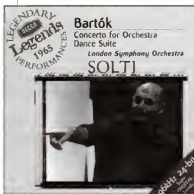
Still, classical record companies are showing resilience as they continue to mine their catalogs for reissue series to satisfy every conceivable type of customer, with deluxe collectors' titles, bargain double-disc sets and—aiming to compete with worldwide market leader Naxos—budget lines.

RECONNECTING WITH COLLECTING

The best reassurance attempt to connect the present-day consumer not only with the music but the culture of record-making and record-collecting. With superlative sound, alluring packaging and wonderfully contextual notes, EMI Classics' "Great Recordings of the Century" series deserves its name like few such lines do, with products so thoughtfully produced that they would seem bound to yield lifelong fans of the music. In September, "Great Recordings" continues, with a remastered, repackaged version of a long legendary title—Wagner's *Tristan und Isolde* as led by Wilhelm Furtwängler in 1952.

Name-checking such lauded lines as RCA's "Living Stereo" and Sony Classical's "Masterworks Heritage," Dea-

Now more than ever, the situation is saturation. When it comes to classical music, there is simply too much of a good thing: Retail racks groan with the weight of nearly a century of recording, with a disappointing number of consumers moved to make these cultural products a regular part of their lives. With the continued downturn in the economy, what was bad a year or two ago is now worse, particularly as a stalwart catalog outlet like Tower Records struggles—and those troubles double-back on labels.



series, which still offers some of the best value for the money—in terms of repertoire, sound, packaging, notes—of any classical product on the market. In the past couple of seasons, Universal has rolled out two new lines whose appeal lies in being drawn from across the catalogs of Deutsche Grammophon, Decca and Philips: the double-disc "Panorama" (with indifferent packaging but front-line performances) and the super-budget-priced "Eloquence" (bargain-basement all-around).

MULTIMEDIA VOCALISTS

This fall, Universal tosses a new series, "The Singers," which taps the rich vocal resources of the company's three labels. With deluxe packaging, the full-priced sets showcase individual artists in their signature repertoire, remastered at 24-bit/96K. "The Singers" titles also include multimedia features that enable computer-oriented listeners to view and print new essays on the artist and gain access to a gallery of rare photos and sung texts in various languages. In September and October, "The Singers" spotlights such artists as Nicolai Ghiaurov, Franco Corelli, Beverly Sills, Birgit Nilsson and Renata Tebaldi. The new year will bring titles for Gundula Janowitz and Luciano Pavarotti, among others.

RCA RENEWAL? In the past year or so, RCA/BMG has been rudderless, catalog-wise.

The only RCA product to make a consistent showing in the racks has been the dozens of midpriced break-out volumes from the label's deluxe boxed set devoted to pianist Arthur Schnabel (with more due this fall). This season, though, the company is reactivating. In September, RCA brings out one of the fall's key titles, a previously unreleased performance by piano icon Sviatoslav Richter—the two-disc *Richter Rediscovered: Dec. 26, 1960 Carnegie Hall Recital*. BMG also celebrates the history of RCA Red Seal with a pair of mid-price compilations; each includes material new to CD, with one set devoted to star vocalists and the other to soloists and concertos.

For several seasons, Warner's Teldec, Erato and Finlandia labels have con-



tributed to the firm's "Ultima" two-fers; if hampered by mediocre design and not always readily available in the U.S., the reissue line is blessed by the sort of cliché-overse A&R that is manna to real classical fans. This fall, the company's catalog efforts are focused on breaking out individual

items from Teldec's massive *Bach 2000* boxed set, including such midpriced highlights as the motets (with instrumental accompaniment) from Nikolaus Harnoncourt and the harpsichord concertos from Gustav Leonhardt. Following its late, lamented "Masterworks Heritage" and "Bernstein Century" editions, Sony Classical has more or less opted out of the catalog game beyond premium limited-edition sets devoted to Stravinsky and Glenn Gould, a budget Bernstein Mahler boxed set and a recent single-disc survey of Vladimir Horowitz.

INDIES OUTPUT

In the indie world, the most enterprising catalog development comes from Harmonia Mundi and the Naïve stable of labels, as well as the British mainstay Chandos (distributed by Koch in the U.S.). Following the wave, Chandos has introduced budget-priced discs and two-fers in recent years, along with bargain boxed sets. One connoisseur's set for this season is Richard Hickox's cycle of Edmund Rubbra symphonies, with five discs for the price of four. For the fall, Harmonia Mundi has a new line of midpriced highlights from its back catalog dubbed "Selection," as well as an edition of repackaged discs by flagship conductor Philippe Herreweghe. The label continues its budget line, "Classical Express," as well as its history of distinctive boxed sets, a new 15-disc anthology of Baroque music is due in time for Christmas.

Distributed by Harmonia Mundi in the U.S. and U.K., the Paris-based Naïve continues to reconfigure its line of Astrée early-music recordings—which, in the case of the back catalog of conductor and viola da gamba maestro Jordi Savall, has proved to be a hit worldwide. New to the line are three eye-catching repackaged discs of the Quatuor Mosaiques' recordings of the Mozart "dedicated to Haydn" quartets, which match the look of the group's new Mozart release.

Naïve has also refashioned the modern output of its Montaigne imprint into a series devoted to the 20th century, with this fall's 10 titles bringing the total to 35. Sharply designed, the Montaigne series goes some way toward making even the most challenging music enticing to consumers. ■

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SVIATOSLAV RICHTER:

Pianist of the Century

BY JOE GOLDBERG

The story is often repeated of how, when the Soviet piano virtuoso Emil Gilels first came to the West in the 1950s, under the aegis of Khrushchev's cultural thaw, he was told wherever he went how wonderfully he played. To the many who complimented him so, he would reply, "Wait until you hear Richter."



mates that Richter knew some 80 recital programs by heart and that the pianist's repertoire consisted of 833 works, not including about 600 songs for which he provided accompaniment to singers like Peter Schreier and Dietrich Fischer-Dieskau. Despite the public perception of him as an idiosyncratic loner, Richter was a keen collaborator, performing chamber music with such Russian peers as violinist David Oistrakh, cellist Mstislav Rostropovich and the Borodin Quartet and working closely not only with such composers as Prokofiev but with Benjamin Britten. The "BBC Legends" line of recordings (distributed by Koch in the U.S. and by New Note in the U.K.) features a pair of discs that showcase Richter performing Mozart piano concertos conducted by Britten, originally broadcast from the composer's Aldeburgh Festival in the '60s and '70s.

Radio recordings form a large part of Richter's discography, with some of the finest items in the "BBC Legends" series devoted to the great pianist. In addition to the Aldeburgh recordings, the BBC has issued a pair of two-disc sets revolving around Richter's renowned Debussy, plus two excellent single discs of his Beethoven sonatas. Another major

cache of radio recordings comes with a remarkable boxed set on the Czech Radio label (distributed in most territories by Harmonia Mundi). Tracing Richter's broadcast concerts in Prague from the '50s to the '80s, the Beethoven-heavy, 15-disc Prague set will be reissued in repackaged form in October in Europe and in November in the U.S.

Another large edition of Richter's works appeared on Philips in the mid-'90s as the 21-disc Richter: *The Authorized Recordings*. Now mostly unavailable, this set was controversial, as Richter disapproved the collection in his *Notebooks* as underselling of his signature reprinted on the CD covers since he hadn't actually heard most of these latter-day recordings. Yet some fans and critics rate them highly. Still in print, though, are the three thoughtfully chosen two-disc volumes devoted to Richter in Philips' "Great Pianists of the 20th Century" edition (with the Russian one of the few to merit three

best-known concerto recordings, the "Philips 50" series features a disc with Richter's classic recordings of the two Liszt concertos, with some Beethoven sonatas for extra measure. EMU's *Great Recordings of the 20th Century* series includes Richter's take on the Dvorak concerto and a Schubert *Wanderer Fantasy*. Deutsche Grammophon has many of Richter's best-known concerto recordings, including a famed pairing of the Rachmaninoff Second and the Tchaikovsky First and one of the Prokofiev Fifth Concerto with his Eighth Sonata, both in the label's series "The Originals."

Just after the pianist's death, DG issued a well-selected two-disc compilation of various solo works titled *In Memoriam*. Still unissued in the U.S., though, is Richter's recording of Bach's *Well-Tempered Clavier*.

"Unofficial" live Richter recordings continue to proliferate, particularly in Europe and Asia, where copyright laws are murkier and piracy is rampant. But these releases of the pianist's works are collected and compared much like bootlegs of such improvisation-minded rock artists as Bob Dylan and the Grateful Dead, helping to further the cult of Richter's artistry.

MOODY, MERCURIAL

The idea of completeness, beloved of record companies, was mostly foreign to the pianist (who also refused to be allied to any one record company for any length of his career). He did not perform some well-known works either because he did not like them or, with rare humility for a

star performer, because he felt that some other pianist had left him with nothing to say. He never performed two of the most popular concertos in the world: Beethoven's *Emperor* and Rachmaninoff's *Third*. Always noted for his Beethoven, Richter played only 22 of the 32 sonatas, and he did not even record all of Prokofiev's sonatas. (It would also be wonderful to hear him in the Debussy *Etudes*, but he only performed seven of the set of 12, with none recorded commercially.)

Later on in his career, Richter stopped playing large halls because he did not want to commit himself years in advance to a particular date and program. And he hated to fly. Instead, he undertook such ventures as driving all the way from Moscow to Asia, performing in small towns that appeared to him, booked one or two days in advance. For his last years of concerts, he had all the house lights extinguished, except for a single lamp on the piano, so that he could see the keyboard and his sheet music (unlike most players of his caliber, he openly avoided playing from memory). He said the dark focused the audience's attention—and his—where it should be, on the music. In 1964, with his manager Jacques Lescar, Richter started a musical festival near Tours, France, where great musicians came to play with him—from Pierre Boulez, with whom he performed Stravinsky, to the French-Algerian jazz pianist Martial Sollo, who Richter said left him "literally stunned."

Unlike most virtuosos, Richter was in his early 20s before he turned to the piano to any great degree. He studied with the world-famous piano pedagogue Heinrich Neuhaus, eventually going on to win the All-Union Contest of Performers of 1945, with the jury headed by Shostakovich.

ed by Shostakovich, Richter retained the vicissitudes of Cold War politics and music-business hype. Richter retained his dignity and remained clear-eyed as to his worth vis-à-vis the composers who were his idols. Later in life, he was an informal mentor to such younger pianists as Zoltan Kocsis and Andrei Gavrilov, with the latter of whom he recorded the Handel keyboard sonatas for EMU. But he refused to teach formally, saying, "Give lessons? Good heavens, no. If anything, I should take a few myself."

Yet, in considering his great pupil, Neuhaus once offered a poetic assessment of one of the most awesome characteristics of Richter's playing: "One clearly feels that the whole work, be it of gigantic proportions, extends before him like a vast landscape, seen from the vantage point of an eagle: as a whole and in every detail, from a great height and with incredible clarity."

"I play for myself and the composer," Richter said. And, for us, forever, on these recordings. ■

Sviatoslav Richter, who died in 1997 at age 82, first became known in the West through a series of solo and concerto recordings made in the Soviet Union. Most famous of these was a version of Mussorgsky's *Pictures at an Exhibition* taped in 1958 at a Sofia, Bulgaria, recital—now reissued as part of the new "Philips 50" series celebrating the label's history. Even through the dim sound (now remastered as well as can be), one can immediately sense how the power and the delicacy, the gradations of tone and touch, and the sheer musicality of Richter's art go far beyond mere virtuosity.

In 1960, Richter debuted on record in the West with an recording of the Brahms Second Concerto with Eric Leinsdorf and the Boston Symphony Orchestra. The pianist was in the U.S. to give a series of five legendary concerts at New York's Carnegie Hall of Haydn, Beethoven, Schubert, Chopin, Debussy and Prokofiev. Although these composers would long form the core of Richter's repertoire throughout his career, the pianist's association with Prokofiev was special; the pianist premiered several of his works, and the composer dedicated some of his final music to him.

Although he loathed the recording studio, Richter has been long one of the most ubiquitous of all classical artists on disc, with his scores of recordings, most live, spread across the catalogs of RCA, EMI, Deutsche Grammophon, Teldec, Decca and Philips, not to mention those of such indie as Praga, Olympia, Stradivarius and Music & Arts, among others. Richter's main repertoire stretched from Bach and Handel to Chopin and Liszt, from Haydn, Mozart and Beethoven to Schubert, Schumann and Brahms. And, of course, he was a prime interpreter of the full range of Russian legends—Tchaikovsky, Mussorgsky, Scriabin, Rachmaninoff, Shostakovich, Prokofiev.

Prokofiev's Sixth Sonata is included in one of the fall's key historic releases: *Richter Rediscovered: The Dec. 26, 1960 Carnegie Hall Recital*, due Sept. 25 from RCA/BMG. Remastered in 24-bit/96kHz, the two-disc set features the pianist's entire Carnegie recital on record for the first time, along with several encore items recorded a few days later in Newark's Mosque Theatre. Touted as the only live stereo recordings from Richter's American debut tour, this set includes—beyond the Prokofiev sonata and selections from his *Visions Fugitives—Chopin's Scherzo No. 4*, *Four Russian Songs No. 60* in C major, four Rachmaninoff preludes and other items by Prokofiev, Chopin, Ravel and Debussy.

VAST CATALOG

Filmmaker Bruno Monsiegnon—director of the documentary *Richter: The Enigma* (on NVC Arts/Warner Video)—has compiled an fascinating new book, *Sviatoslav Richter: Notebooks and Conversations*. In it, he esti-

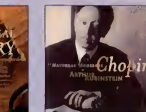


imates that Richter knew some 80 recital programs by heart and that the pianist's repertoire consisted of 833 works, not including about 600 songs for which he provided accompaniment to singers like Peter Schreier and Dietrich Fischer-Dieskau. Despite the public perception of him as an idiosyncratic loner, Richter was a keen collaborator, performing chamber music with such Russian peers as violinist David Oistrakh, cellist Mstislav Rostropovich and the Borodin Quartet and working closely not only with such composers as Prokofiev but with Benjamin Britten. The "BBC Legends" line of recordings (distributed by Koch in the U.S. and by New Note in the U.K.) features a pair of discs that showcase Richter performing Mozart piano concertos conducted by Britten, originally broadcast from the composer's Aldeburgh Festival in the '60s and '70s.

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BMG



RCA VICTOR GROUP

Septuagenarian Encores, Peru's Pavarotti, Sydney's String King:

CLASSICAL MUSIC NEWS FROM AROUND THE WORLD

Billboard correspondents offer a sample of noteworthy developments in classical music from key international markets

London—Has Peru produced the next Pavarotti? So asked a headline in the U.K.'s *Guardian* newspaper after a January recital here by Juan Diego Florez, the young Peruvian tenor who will release his debut album in January via Decca Records. "It would seem that the 21st century has found the first of its great tenors," raved *Guardian* critic Tim Ashley about Florez's solo performance at St. John's Smith Square. Costa Pilavachi, president of the Decca Music Group in London (which includes the Decca and Philips imprints), notes that Florez's signing to Decca is "a very simple story but the way it should happen. He was already known to our A&R people, so we had a couple of projects where he fit in nicely." Among those were the set of Mozart's early opera *Mitridate* released by Decca in April 1999 and the second volume of Rossini cantatas issued this past May, both of which starred Cecilia Bartoli with Florez in a supporting role. The son of a Peruvian pop singer, Florez trained under one of that country's most famous tenors, Ernesto Palacios, and has followed in the light, lyrical tradition of another great Peruvian tenor, Luigi Alva.

"His diary began filling up with the best possible encores," Pilavachi notes. Of Florez's recent performances on Rossini's *La Cenerentola* and Verdi's *Otello* at London's Royal Opera House-Covent Garden, Decca has enjoyed a buoyant sales year, thanks to the crossover success of two British acts—female pop-instrumental outfit Bona and soccer-arena tenor Russell Watson (whose sophomore album is due this fall in the U.K. and early next year in the U.S.). Florez, meanwhile, recently completed recording his debut album of Rossini arias for release in January, when he is due to make his American debut in Rossini's *The Barber of Seville* at New York's Metropolitan Opera.

Milan—At age 76, pianist Aldo Ciccolini is "an institution," declares Giovanni Bettin, head of Phoenix Classics, a small independent label based in the northeastern Italian town of Montebelluno. Bettin

Hamburg—This summer's Bayreuth Festival has provided a unique European showcase for American tenor Robert Dean Smith, who has pulled the hat trick of performing in lead roles in three Wagner operas during a single season—*as Siegmund in Die Walküre*, *as Walther von Stolzing in Die Meistersinger* and the title role in *Lohengrin*. The performance was coincided with the release in Germany by Arto Nova/BMG of Wagner *Portrait*, which features Smith. Born in Kansas, the singer studied at Pittsburgh State University and at the Juilliard School in New York before pursuing his career in Europe. He made his Bayreuth debut in 1997 and has since performed at the Vienna State Opera, the Munich State Opera, London's Royal Opera House-Covent Garden and the Teatro Real in Madrid, as well as at Carnegie Hall, where he sang on Beethoven's *Mass Solemnis* earlier this year with the Philadelphia Orchestra. He is due to return to his home in October to perform in *Die Meistersinger* at the San Francisco Opera House. Dieter Oehme, managing director of Arto Nova, describes Smith "as the most important heroic tenor discovery of the past few decades, capable of handling even the most demanding Wagner roles with ease." Launching Wagner *Portrait* Aug. 1 in Germany, Arto Nova backed the release with an extensive marketing campaign, including ads in all of the country's major classical magazines and posters in retail outlets. At the Schallplatte record store in the town of Bayreuth itself, owner Regina Wentscher says the album has sold briskly, noting that "Robert Dean Smith is the star of Bayreuth."

Robert Dean Smith
BAYREUTH FESTSPIELE

has produced and released Ciccolini's latest, titled *Big E Encores*. Says Bettin, "He's a man who, in spite of his 76 years, has no vitality that's almost frightening. He's played with everyone from Shostakovich and Furtwängler to Zubin Mehta. He's had a glorious career, and we thought on album of his concert encores would be fun; I don't think it would make sense for a younger pianist to release something like this." Neapolitan by birth, Ciccolini has spent much of his life in France, and he is a recognized authority on such French composers as Debussy and Satie, with a large catalog of EMI recordings. But his latest disc features concert-closing performances of works by Schubert, Mozart, Beethoven and Chopin, as well as 20th-century Italian composer Mario Castelnuovo-Tedeschi. Phoenix issued the album earlier this summer, with the edition in Italy by the Ducale group. "The effective launch date for an album is [normally] September," notes Ducale's Marco Matalone. "But

things move slowly in the classical market, and we released it ahead of time to get the specialty press talking about it. That's our main form of promotion, along with ads in that type of publication." Matalone admits that the classical market, like Italian music in general, is going through a rough patch. "Basically, shops have been saturated with titles in the past, and, as record companies have tried to [cut] their output, sales have fallen off," he says. "We've put this album out of a catalog price of 13,000 lire (\$6.50), about a third of the normal price of 39,000 lire (\$18.50). Indeed, the big classical sellers in Italy tend to be either crossover artists like Andrea Bocelli or more traditional albums with either cut-price or a special distribution arrangement. For example, Musicom, in league with La Scala, has released a set of Riccardo Muti's recordings of the Beethoven symphonies. The set has been sold through newsstands, together with the daily newspaper, *La Repubblica*, rather than at record shops. It sold

400,000 units. In Italy, sales of 1,000 copies is considered an acceptable result for a classical album."

London—Star opera couple Angela George and Roberto Alagna perform the lead roles in a new £1.5 million (£2.25 million) television presentation of Gounod's *Romeo et Juliette*, filmed in the U.K. this summer by Lumière Productions—one of three divisions of the rapidly growing media company Digital Classics. Under CEO Chris Hunt, Digital Classics also consists of Online Classics, an Internet broadcaster of classical repertoire, and Digital Classics TV, a digital-TV channel in the U.K. A fourth division, Digital Classics Distribution, is due to be launched this autumn at the MIPCOM television market in Cannes. It will have the global TV-distribution rights to programming

from the NVC Arts/Warner catalog and from Paris-based Bel Air Media, as well as new programs from Lumière Productions. In addition to *Romeo et Juliette*, Lumière is creating programs for Online Classics and Digital Classics TV, including a concert series from London's Wigmore Hall that features such vocal artists as Emma Kirkby, Felicity Lott and Thomas Allen. Online Classics in June relaunched its Web site at onlineclassics.com and introduced a pay-per-view service for high-speed Internet connections. Digital Classics TV has been available in the U.K. since July as a fully encrypted digital-service offer after launching with the program *Midsummer Classics* from Royal Albert Hall. The channel's fall lineup of programs will include *Pavarotti and Friends*, a performance of Johann Strauss's *Die Fledermaus* from this summer's Salzburg Festival, Verdi's *Rigoletto* from Arena di Verona and a series of classical master classes. The channel now supplies classical programming through ITV Select, the digital service of one of Britain's leading commercial, terrestrial broadcasters. It aims to expand its digital service into other European markets in the year ahead.

Contributors to this report: Wolfgang Spahr in Hamburg, Mark Warden in Milan, Christie Eliezer in Sydney and Thom Duffy in New York.

Sydney—Although classical music accounts for only 1.5% of the Australian music market, the country has produced a line of internationally recognized guitarists, including John Williams, Slava Grigoryan and Gareth Koch. Colours of Fire is Koch's noteworthy current release, a two-CD set on the Artworks label (artworksmusic.com). The guitarist performs two hours of works from Bach and Vivaldi that he learned at the Sydney Conservatorium of Music, and during post-graduate studies in Madrid and Vienna.

But the album also features Celtic influences, popular songs and contemporary instrumentals that hint at a teen flirtation with Jimi Hendrix, as well as flamenco represented in seven dances written by Koch. "Most albums are a freeze frame of a certain point of your life," says the 38-year-old Koch. "But this record reflects where I've been the past 20 years. It opens up my life after I turn 40 to face the challenge of tapping the guitar for more different expressions." Born in Milan, the son of the award-winning author Christopher J. Koch (*The Year of Living Dangerously*, *Out of Ireland*), Gareth Koch learned flamenco guitar from gypsies as a 12-year-old living in southern Spain. He also plays piano and learned clarinet at the Mozarteum in Salzburg as a teenager. Koch teaches at the University of Newcastle and oversees a graduate and post-graduate flamenco studies program. "Gareth is unique," says Artworks managing director Andrew McKech. "The set itself is that, while he has his supporters in Australia, he is destined to make a larger impact abroad." Koch previously toured Europe in 1997 and returns to perform live in that market early next year.



Gareth Koch

"Few contemporary quartets rival the Petersen's combination of technical polish and musical insight."
— *BBC Music Magazine*



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PETERSEN QUARTETT

CHARTING THE COURSE: Year-To-Date Recaps

The chart recaps in the Classical Spotlight offer a year-to-date view of how the classical categories are shaping up for Billboard's Year In Music issue. The rankings reflect sales from the Dec. 2, 2000, issue—the start of the chart year—through the Aug. 11 issue.

Rankings are determined using point-of-sale data compiled by SoundScan, with units accumulated for each week titles appear on the chart. Although the classical charts appear in Billboard every other week, they are compiled weekly and are available each week to subscribers of SoundScan and the Billboard Information Network.

The recaps were compiled by Anthony Colombo with assistance from classical charts manager Marc Zubatkin.



Andrea Bocelli



Charlotte Church

Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **ANDREA BOCELLI** (2)
Philips/Universal Classics Group
- 2 **THE THREE TENORS**
Christmas—Carreras-Domingo-Pavarotti (Mercuria)—Sony Classical
- 3 **LUCIANO PAVAROTTI** (2)
Decca/Universal Classics Group
- 4 **PLACIDO DOMINGO** (1)
Sony Classical
- 5 **JOSE CARRERAS** (1) Sony Classical
- 6 **STEVEN MERCURIO** (1) Sony Classical
- 7 **RENEE FLEMING** (2)
Decca/Universal Classics Group
- 8 **YO-YO MA** (4) Sony Classical
- 9 **MURRAY PERAHIA** (2) Sony Classical
- 10 **CHICAGO SYMPHONY ORCHESTRA** (1) Walt Disney/Universal Classics Group
- 11 **MARIA CALLAS** (1) EMI Classics/Angel

Top Classical Titles

Pos. TITLE—Artist—Imp./Label

- 1 **VERDI**—Andrea Bocelli—Philips/Universal Classics Group
- 2 **THE THREE TENORS**
CHRISTMAS—Carreras-Domingo-Pavarotti (Mercuria)—Sony Classical
- 3 **SACRED ARIAS**—Andrea Bocelli—Philips/Universal Classics Group
- 4 **APPALACHIAN JOURNEY**—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- 5 **RENEE FLEMING**—Renee Fleming—Decca/Universal Classics Group
- 6 **FANTASIA 2000**—Chicago Symphony Orchestra (Levin)—Walt Disney/Universal Classics Group

- 7 **PUCCINI: LA BOHEME**—Andrea Bocelli—Decca/Universal Classics Group
- 8 **LEGEND**—Maria Callas—EMI Classics/Angel
- 9 **BACH: GOLDBERG VARIATIONS**—Murray Perahia—Sony Classical
- 10 **SIMPLY BAROQUE II**—Yo-Yo Ma—Sony Classical
- 11 **MUSIC OF HOPE**—Various Artists—Tim Janis Ensemble
- 12 **PLAYS BACH—THREE CONCERTOS**—Murray Perahia—Sony Classical
- 13 **MORMON TABERNAACLE CHRISTMAS**—The Mormon Tabernacle Choir—Telarc
- 14 **VERDI'S REQUIEM**—Various Artists—Philips/Universal Classics Group
- 15 **NIGHT SONGS**—Renee Fleming/Jean-Yves Thibaudet—Decca/Universal Classics Group

Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (20)
- 2 **SONY CLASSICAL** (11)
- 3 **ANGEL** (9)
- 4 **TELARC** (5)
- 5 **ATLANTIC GROUP** (11)

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **PHILIPS** (3)
- 2 **SONY CLASSICAL** (11)
- 3 **DECCA** (13)
- 4 **EMI CLASSICS** (6)
- 5 **WALT DISNEY** (1)

PHILIPS

Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **CHARLOTTE CHURCH** (3)
Sony Classical
- 2 **SARAH BRIGHTMAN** (2)
Really Useful/Decca/Universal Classics Group
- 3 **RUSSELL WATSON** (1)
Decca/Universal Classics Group
- 4 **BOND** (1) MBO/Decca/Universal Classics Group
- 5 **JOHN WILLIAMS** (4) Sony Classical
- 6 **LONDON SYMPHONY ORCHESTRA** (2) Sony Classical
- 7 **JOSHUA BELL** (2) Sony Classical
- 8 **ELVIS COSTELLO** (1) DG/Universal Classics Group
- 9 **ANNE SOFIE VON OTTER** (1)
DG/Universal Classics Group
- 10 **JAZZ COLEMAN** (1)
Decca/Universal Classics Group

Top Classical Crossover Titles

Pos. TITLE—Artist—Imp./Label

- 1 **DREAM A DREAM**—Charlotte Church—Sony Classical
- 2 **LA LUNA**—Sarah Brightman—Nemo Studio/Angel/Angel
- 3 **CROUCHING TIGER, HIDDEN DRAGON**—Soundtrack—Sony Classical
- 4 **VOICE OF AN ANGEL**—Charlotte Church—Sony Classical
- 5 **CHARLOTTE CHURCH**—Charlotte Church—Sony Classical
- 6 **THE VOICE**—Russell Watson—Decca/Universal Classics Group
- 7 **BORN**—Bond—MBO/Decca/Universal Classics Group
- 8 **THE ANDREW LLOYD WEBBER COLLECTION**—Sarah Brightman—Really Useful/Decca/Universal Classics Group

- 9 **HANNIBAL**—Soundtrack—Decca/Universal Classics Group
- 10 **EDEN**—Sarah Brightman—Nemo Studio/Angel/Angel
- 11 **FOR THE STARS**—Anne Sofie von Otter/Elvis Costello—DG/Universal Classics Group
- 12 **STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION**—London Symphony Orchestra (Williams)—Sony Classical
- 13 **PURE TENORS: 18 ROMANTIC CLASSICS**—Various Artists—UTV/Decca/Universal Classics Group
- 14 **TWO WORLDS**—Lee Ritenour/Dave Grusin—Decca/Universal Classics Group
- 15 **THE SONGS THAT GOT AWAY**—Sarah Brightman—Really Useful/Decca/Universal Classics Group

Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY CLASSICAL** (12)
- 2 **UNIVERSAL CLASSICS GROUP** (11)
- 3 **ANGEL** (4)
- 4 **RCA** (2)
- 5 **SILVA AMERICA** (2)



Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **SONY CLASSICAL** (12)
- 2 **DECCA** (8)
- 3 **ANGEL** (3)
- 4 **NEMO STUDIO** (2)
- 5 **MBO** (1)

Top Classical Budget Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **AMORARTIS CHAMBER CHOIR** (1) Universal Special Products
- 2 **BERLIN SYMPHONY ORCHESTRA** (1) Laserlight
- 3 **PETER WOHLERT** (1) Laserlight
- 4 **LUCIANO PAVAROTTI** (1) Laserlight
- 5 **JOHN WILLIAMS** (1) Sony Classical
- 6 **THE BOSTON POPPS ORCHESTRA** (1) RCA Special Products
- 7 **JOHN RUTTER** (1) Collegium
- 8 **CAMBRIDGE SYMPHONY** (1) Laserlight
- 9 **ARTHUR FIEDLER** (1) RCA Special Products
- 10 **NARCISO YEPES** (1)
Decca/Universal Classics Group

Continued on page 30

UNIVERSAL CLASSICS



Anne Dudley A Different Light

September 2001

The Oscar-winning composer reinvents her musical past with stunning new interpretations of music from her film scores, including *The Crying Game* and *American History X*, as well as the hit "Moments in Love" from her seminal group *Art of Noise*.

FALL RELEASES



Alexander Sitkovetsky Sasha Plays Romantic Russian Rarities

September 2001

Eighteen-year-old protégé of the late Yehudi Menuhin, Sasha Sitkovetsky makes his stunning debut on Angel Records with a delightful violin program, accompanied by his mother, Olga Sitkovetsky, on piano.



Anoushka Shankar

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October 2001

Daughter of legendary sitar master Sir Ravi Shankar, Anoushka presents her third recording for Angel Records, which showcases her extraordinary skills at a live concert from Carnegie Hall.



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Awadagin Pratt with the St. Lawrence String Quartet

Pianist Awadagin Pratt invites the St. Lawrence String Quartet to accompany him on some favorite pieces by J.S. Bach.

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SIBELIUS
SHEET MUSIC

CHARTS

Continued from page 28



Top Classical Budget Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **20 CLASSICAL FAVORITES**—Various Artists—Madday
- 2 **RELAXING CLASSICS**—Various Artists—St. Clair
- 3 **PIANO CLASSICS**—Various Artists—St. Clair
- 4 **GUITAR CLASSICS**—Various Artists—St. Clair
- 5 **TRANQUIL CLASSICS**—Various Artists—St. Clair
- 6 **PORTRAIT OF BACH**—Various Artists—Sony Classical
- 7 **ROMANTIC CLASSICS**—Various Artists—St. Clair
- 8 **BEST OF BEETHOVEN: VOL. 1**—Various Artists—St. Clair
- 9 **BABY'S FIRST CLASSICS**—Various Artists—St. Clair
- 10 **BEST OF MOZART: VOL. 1**—Various Artists—St. Clair
- 11 **NUTCRACKER HIGHLIGHTS**—Peter Wohlfert/Berlin Symphony Orchestra—Laserlight
- 12 **GENTLE CLASSICS**—Various Artists—St. Clair
- 13 **TRADITIONAL CHRISTMAS CAROLS**—Amarantia Chamber Choir—Universal Source Products
- 14 **POWER CLASSICS**—Various Artists—St. Clair
- 15 **GERSHWIN: AN AMERICAN IN PARIS**—Various Artists—Madday

Top Classical Budget Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ST. CLAIR** (21)
- 2 **MADADY** (6)
- 3 **SONY CLASSICAL** (2)
- 4 **LASERLIGHT** (3)
- 5 **DIRECT SOURCE SPECIAL PRODUCTS** (9)

Top Classical Budget Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ST. CLAIR** (17)
- 2 **MADADY** (6)
- 3 **SONY CLASSICAL** (2)
- 4 **LASERLIGHT** (3)
- 5 **DIRECT SOURCE SPECIAL PRODUCTS** (9)



Andrea Rieu

Top Mid-Line Classical Artists

Pos. ARTIST (No. of Charted Titles/Imprint/Label)

- 1 **ANDRE RIEU** (1) Rampage
- 2 **THE BOSTON POPPS ORCHESTRA** (3) RCA Victor/RCA
- 3 **LUCIANO PAVAROTTI** (4) Sony Classical
- 4 **PLACIDO DOMINGO** (4) Sony Classical
- 5 **JOSE CARRERAS** (4) Sony Classical
- 6 **ARTHUR FIEDLER** (3) RCA Victor/RCA
- 7 **NEW YORK PHILHARMONIC** (3) Sony Classical
- 8 **MICHAEL AMANTE** (1) Medallist
- 9 **ANTAL DORATI** (1) Philips/Universal Classics Group
- 10 **PHILADELPHIA ORCHESTRA** (2) Sony Classical

Top Mid-Line Classical Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **BEST OF THE MILLENNIUM**—Various Artists—DG/Universal Classics Group
- 2 **A TENOR'S CHRISTMAS**—Carreras-Domingo-Pavarotti—Sony Classical
- 3 **ONLY CLASSICAL CD YOU NEED**—Various Artists—RCA Victor/RCA
- 4 **MOZART FOR YOUR MIND**—Various Artists—Philips/Universal Classics Group
- 5 **THE #1 OPERA ALBUM**—Various Artists—Decca/Universal Classics Group
- 6 **PACHTELBEI CANON**—Various Artists—RCA Victor/RCA
- 7 **MERRY CHRISTMAS**—Andrea Rieu—Rampage

St. CLAIR
SHEET MUSIC

best of the millennium



Classical Hits

- 8 **CHRISTMAS FESTIVAL**—Boston Pops Orchestra (Fiedler)—RCA Victor/RCA
- 9 **ROMANTIC ADAGIOS**—Various Artists—Decca/Universal Classics Group
- 10 **VIOLIN ADAGIOS**—Various Artists—Decca/Universal Classics Group
- 11 **MOST FABULOUS CLASSICAL CHRISTMAS**—Various Artists—RCA Victor/RCA
- 12 **ESSENTIAL MOZART**—Various Artists—Decca/Universal Classics Group
- 13 **BEETHOVEN FOR RELAXATION**—Various Artists—RCA Victor/RCA
- 14 **CHRISTMAS FAVORITES**—Carreras-Domingo-Pavarotti—Sony Classical
- 15 **MASS**—Various Artists—Erato/AG

Top Mid-Line Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (19)
- 2 **RCA** (21)
- 3 **SONY CLASSICAL** (15)
- 4 **ATLANTIC GROUP** (4)
- 5 **RAMPAGE** (1)

Top Mid-Line Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **RCA VICTOR** (16)
- 2 **DECCA** (11)
- 3 **SONY CLASSICAL** (15)

- 4 **DG** (2)
- 5 **PHILIPS** (5)

Top Classical Catalog Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **TIME TO SAY GOODBYE**—Sarah Brightman & The London Symphony Orchestra—Nemo Studio/Angel/Angel
- 2 **ARIA — THE OPERA ALBUM**—Andrea Bocelli—Philips/Universal Classics Group
- 3 **VIAGGIO ITALIANO**—Andrea Bocelli—Philips/Universal Classics Group
- 4 **VOICE OF AN ANGEL**—Charlotte Church—Sony Classical
- 5 **EDEN**—Sarah Brightman—Nemo Studio/Angel/Angel
- 6 **APPALACHIA WALTZ**—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- 7 **HOLIDAY POPPS**—Boston Pops Orchestra (Lockhart)—RCA Victor/RCA
- 8 **IN CONCERT**—Carreras-Domingo-Pavarotti—Decca/Universal Classics Group
- 9 **THE ANDREW LLOYD WEBBER COLLECTION**—Sarah Brightman—Really Useful/Decca/Universal Classics Group
- 10 **THE 3 TENORS: PARIS 1998**—Carreras-Domingo-Pavarotti (Levine)—Atlantic/AG
- 11 **US AND THEM: SYMPHONIC PINK FLOYD**—London Philharmonic (Schäfer)—Point Music/Universal Classics Group
- 12 **THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!**—Various Artists—Circa/Virgin/Analog
- 13 **PIAZZOLLA: THE SOUL OF THE TANGO**—Yo-Yo Ma—Sony Classical
- 14 **STEPOM**—John Williams/Christopher YOUNG—Sony Classical
- 15 **A GALA CHRISTMAS IN VIENNA**—Domingo/Brightman/Lohr—Sony Classical

RCA VICTOR



Sarah Brightman

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(Continued from preceding page)

One Outlaw Left" and the pounding "Borrowed Time," but the group is capable of softening up considerably with the oddly touching "What Brothers Do" and soothing "Between the Rainbows and the Rain." Perhaps Railroad's quality is not taking itself too seriously: "She Treats Her Body Like a Temple," "White Trash With Money," and "The 'R' Word" are like it or not, new takes on cliché. And vocalist Danny Shirley and some slap production from Beckett are enough to make the goofy "I'm Diggin' It" work deftly.—RW

LATIN

★ **ALEXANDRE PIRES**
Alexandre Pires

PRODUCERS: Iulo Reyes, Rey Neiro, Donato Pavesi, Raul del Sol
Labels: S. Latin 7431-87865
After achieving superstardom with Brazilian band So Pra Contrair, Alexandre Pires hopes to do the same in Spanish, beginning with this, his first full-length disc in that language (although he has included Spanish tracks on previous albums). *Alexandre Pires* is a collection of mostly ballads in the tradition of the great Latin balladeers of the '70s. Accompaniments are streamlined, with pared-down chords and strings fully showing off singularly or in small melodic seductions. They were written by Estéfano expressly for the artist and Pires' trademark baritone, understated yet compelling. There's the slightest of Portuguese inflections in the vocals that reminds one of Roberto Carlos (most of the album is stylistically reminiscent of Carlos), but beyond that, Pires' singing is heartfelt, disarming, and, especially, seductive ("Necesidad" and "Ústed se me Levó la Vida" are stand-outs). The overall effect is that of a lower whispering sweet nothings into your ear.—LC

VARIOUS ARTISTS

Watcha
Watcha
Various
Surco/Universal 314 585 198
This compilation of past and present artists on the Latin alternative Watcha tour is, like the tour itself, a mix of melodic rock, rap, funk, punk, and heavy metal. It's also, like the tour, spotty. Most of the gems are at the top, beginning with Aterciopelados' "El Albero" (whose inclusion, like the Café Tacubaya's, is misleading, considering that this is the act's much-touted current single and that the tour toured on its own this year instead of going with Watcha) and continuing with Bersuit's "El Gordo Motoneta," Molotov's "Karama," and Juanes' "Fijate Bien." As a whole, the compilation is a mixed success. Watcha is effective, and it's hard to imagine such a mix of styles any other place but here. Let's hope, though, that the Watcha tour will continue to give us any event as Watcha the tour, yearly disc only to those artists featured on that given year.—LC

JAZZ

BROTHER JACK MCDUFF
Brotherly Love
PRODUCER: John Burk
Concord 4893
Sadly, these are among the last tracks that Hammond B-3 preacher Brother

Jack McDuff cut before his death last year. To his credit, the album is as exciting as anything he ever recorded, including the mid-'60s LPs he cut in the early- and mid-'80s that brewed up a potent mix of bluesy rock, R&B groove, and black church fervor. Because of such musical marriages, he was one of the kingly of "soul jazz." Truly, it sniffed at by jazz purists, McDuff's music eventually went on with his conceptions always hip, crisp, spiritfully carny, and swelling. His best-known tune, the driving "Rock Candy," is reprinted here in a live duet with his successor to the B-3 crown, Joey DeFrancesco. The studio tracks spotlight McDuff's excellent workmanship, as well as former stalemated Red Hot-Under-the-Rainbow leader Pat Martino on guitar. This is a wonderful, kick-ass album for old and new fans. And, of course, every Hammond player on the planet should have it.—BH

BLUES

★ **POPA CHUBBY**
Here'd a While Boy Get the Blues?
PRODUCER: Popa Chubby
Blind Pig 5071
Make no mistake, New York City guitarist Popa Chubby isn't your standard-issue blues guy. "Used to Play the Guitar and Mama Was a Disco Queen" opens in a dobro-inspired acoustic groove, but Chubby breaks that down to a rap, bluesy-guitar melody using the talking blues of yore and today's hip-hop. With Chubby, blues is a distinctly urban, free-association groove that stays in touch with everything from tape loops to Ice Cube. Russell, soul to Southern blues-rock. If Muddy Waters was a modern blues artist, then Chubby is a post-modern bluesman. He writes tunes and a blues of an inner-city, street-gut feeling of his material is anchored in the blues. He resolves that tension in a fresh take on the genre, paying his respects as he breaks trail.—PVV

★ **ROSIE LEDET**
Show Me Something
PRODUCERS: Morris Leudet
Maison de Soit 1077
This is Rosie Ledet's sixth album and her definitive portrait to date—for Louisiana label Maison de Soit. Rosie, a label has handicapped her special sound, which unites soul and zydeco to create provocative, spirited dance music. A serviceable accompaniment at best, Ledet's strength lies in her prolific songwriting and her distinctive, sultry vocal style. With her rich vocal timbre, she can sell anything she sings. The tune-craft and voice come together powerfully throughout this disc, but make particular note of the slow tune "Days Gone By," the rockin' two-stepper "All Part of Me," and the full-throttle blues of "The Next Thing." Except for "Lady Marmalade," Ledet wrote everything here, solidifying her position as one of today's top zydeco songwriters.—PVV

CLASSICAL

★ **SCHUMANN: Complete Symphonies**
North German Radio Symphony Orchestra/Christoph Eschenbach
PRODUCERS: Gerald Götz, Hans-Michael Kissling
RCA Red Seal/BMG 7321-61820
The four symphonies of Robert Schumann (1810-1856) have endured more than their fair share of criticism, neg-

lect, and mishandling over the years, particularly compared with the halcyon treatment accorded the symphonies of his younger peer Brahms. They may not have the iconic, world-beating qualities of that master's symphonic works, but Schumann's more modest aims in the form are a feature some of the most transcendental passages in 19th-century music. Leonard Bernstein and Herbert von Karajan have been among the few to take the expression in these symphonies, but Christoph Eschenbach and his North German Radio band do them wonderful justice. The disc imports a certain restraint and poise to the composer's High Romanticism. In particular, the Second Symphony's sublime slow movement and the "Biblical" Symphony's grand "Cologne cathedral" movement have the power to move anyone who has the great fortune to hear them. As a bonus rarity, the two-disc set includes Schumann's dramatic overture *Die Braut von Messina*.—BB

THE ESSENTIAL RAUTAVAARA

PRODUCERS: various
Unsung 989
This thoughtful anthology surveys Finnish composer Einojuhani Rautavaara's rich Ondine discography, mostly avoiding excerpts in favor of whole works. The 73-year-old Rautavaara's very personal brand of mystical neo-Romanticism has made him one of the most popular of contemporary European composers, even as it has retained him respect among the cognoscenti. The highlights here show why: *Isle of Bliss*, a luminous prelude of a tone poem, the pungently shaped *La Fanciulla* Concerto, and *The Fiddlers*, a folk-tongued suite for string orchestra. Also here are two of Rautavaara's most famous pieces: *A Requiem in Our Time* for brass and (the rather overdone) *Canticles Arcticus* for taped bird song and orchestra, as well as the songful slow movement from the Seventh Symphony, "Angel of Light." The Finnish performances and recordings are top-flight, and the package includes a full catalog of Rautavaara's discography, distributed in the U.S. by Koch and in the U.K. by Complete.—BB

CHRISTIAN

► **OUT OF THE GREY**
6.1
PRODUCER: Monroe Jones
Rocktomb 08068612627
This gifted husband/wife duo, Christine and Scott Dentle, became one of the contemporary Christian market core acts in the '90s, with a string of critically acclaimed albums on Sparrow. After lying low the past couple years, the Dentles' new album, *Out of the Grey*, is back on Rocktomb. Out of the Grey's signature sound has always been marked by Christine's pristine, commanding Scott's insouciant meekness, and the talent they both have for penning insightful, substantive songs. Among this set's highlights are "Shine Like a Star," "Grace, Mercy, and Peace," and "I Want Everything." Scott's expressive voice takes center stage on the verses of "Out of the Ordinary," with Christine handling the chorus. Monroe Jones' skilled production combined with the Dentle's evocative songs makes for a potent combination, and one of the best Christian-market releases this year.—DEP

I N P R I N T

BUBBLEGUM MUSIC IS THE NAKED TRUTH
Edited by Kim Cooper and David Simons
Feral House
326 pages; \$19.95

Bubblegum music has enjoyed a massive rejuvenation in the past few years, with the proliferation of easily digested, chart-topping fare by Britney Spears, "N Sync, O-Town, and seemingly ad infinitum. But a decade before these artists were even embryonic, pop culture bore the young generation of the late '60s an even greater array of guilty pleasures.

The challenge of *Bubblegum Music: Is the Naked Truth*—a collection of nearly 100 essays that chew on numerous facets of the genre—is defining exactly what the "bubblegum" comprises. Of course, there are such obvious contenders as the Archies, the Partridge Family, and the Banana Splits, but editors Kim Cooper and David Simons explore less apparent sides of the music. They look at the kitsch that will catapult baby boomers back to a time when Bobby

Sherman's latest single could be found on the back of a cereal box, "Schoolhouse Rock" was ubiquitous with Saturday mornings, and Clive Davis—as president of Bell Records, later to be renamed Arista—was promoting Burt Bacharach, not Whitney Houston.

For an exhaustive, 326-page volume goes beyond the obvious to explore how teeny-bopper sounds have affected such seemingly disparate musical forms as new wave (the Cars, Cyndi Lauper, Toni Basil), punk (the Ramones, New York Dolls), and "black music" (Jackson Five, the Sylvers); it also surveys a who's who of the genre's tastemakers—songwriters Boyce & Hart (who wrote most of the Monkees' hits), TV producers Gerry Goffin & Marty Krofft (*H.R. Pufstuhler*, *Sigmund & the Sea Bears*), and Hanna-Barbera (*The Impossibles*, *Catanooga Cats*). The tome also takes care to delve into the '90s with a chapter called "Dextrose Rides Again," giving proper notice to modern-day connections as Aqua, Hanson, Spice Girls, Swedish pop producer Max Martin, and the *New* compilation series.

As is mandatory for this kind of manual, there are numerous lists, including the campy, bromed-out Bubblegum Top 100. The Beatles cartoon series lands at No. 87, the clas-

sic *Brady Bunch* line "Marcia, Marcia, Marcia" is No. 67, and the Go-Go's stand at No. 60. *Yummy Yummy* the *Batman TV* series are No. 46, while AM radio jocks are No. 38. At No. 25 is *Josie and the Pussycats in Outer Space*. And No. 1, by unanimous agreement, is faux group the Archies.

Cooper traces the origins of bubblegum to the late '50s, claiming "the American economy was in great shape, and for the first time a whole generation knew nothing of the deprivation of World War II and the Depression." In direct response emerged a startling variety of kid-die-driven commodities: comic books and skateboards, goofy plastic paraphernalia, *Sea Monkeys*—and a whole new kind of rock'n'roll.

Early contributors included such kid-targeted fare as "Snoopy vs. the Red Baron" from the *Red Baron* comic man—which reached No. 2 in 1966—not to mention the Fifth Estate's obscure No. 1 hit in 1967, "Ding, Dong! The Witch Is Dead," a pop/novelty take with Renaissance peppering on the *Wizard of Oz* story. Author Carl Casalelli theorizes that the genre saw its authoritative launch with the Lemon Pipers' "Green Tambourine" on Neil Bogart's Buddah Records, which topped the Hot 100 in February 1967. "The Lemon Pipers themselves had little interest in becoming bubblegum's favorite sons," Casalelli writes, "but they knew they'd be dropped by Buddah if they didn't record the tune, which Bogart saw as a surefire hit."

Buddah fostered similarly giddy radio favorites from 1910 Fruitgum Company ("Simon Says") and the Ohio Express ("Yummy Yummy Yummy"), and Bogart found himself in need of a catch phrase to define his company's unabashed signature sound. He found it via ASR guru Jerry Kasenetz and Jeff Karas, who signed the act. "We would gear (songs) to the teenagers, the young kids," the duo tells Casalelli. "At the time, we used to be chewing bubblegum and [we would] laugh and say, 'Ah, this is like bubblegum music.'"

While the editors claim the initial bubblegum boom popped in 1972, the species has obviously endured, cultivating its most fertile latter-day period in the past half-decade—corresponding to another economic boom time. With the times no longer so flush, let's see if bubblegum's flavor lasts.

Desert Storm Launches Fabulous

BY RASHAUN HALL

NEW YORK This season could easily be deemed the summer of Fabulous. In the past few months, the Brooklyn, N.Y.-based rapper has popped up on remixes for such artists as Lil' Mo and Jimmy Cozier, not to mention his guest appearances on Philly's Most Wanted's album and the latest Violator compilation. And with his Sept. 18 Elektra debut, *Ghetto Fabulous*, the marquee act for DJ Clue's Desert Storm imprint will likely become a hip-hop staple.

The 21-year-old rapper got his break after freestyling at DJ Clue's *Monday Night Mixtape* show on WQHT New York in 1998. He impressed not only Clue and station listeners, but also Def Jam recording artist Noreaga. Not bad for someone who didn't take the "audition" seriously.

"I thought it was a joke," Fabulous says. "If I had really believed it, I would

have been better prepared. Once I got there, I knew this was my opportunity."

That opportunity led Clue to take the rapper under his wing and sign

with Clue. "Lil' Mo heard me on one of his mix tapes. She came to do the 'Superwoman' remix with him, and she asked about getting me on."

Lil' Mo returned the favor by guesting on the album cut "Take You Home." Fabulous also worked with Rockwilder, the Neptunes, and Just Black on other releases.

While known for his laid-back style, Fabulous does get serious on his debut. "You can't make every song a party song," he says. "You may feel like partying all week, but by the end of the week, you're exhausted. So you have to have a little diversity. We have some East Coast joints, West Coast joints like 'Can't Deny It,' and some down South joints. We also have two deep songs like 'One Day.' You can't do all of anything—you have to mix it up. That's what makes a good album."

"It just had an automatic feel to it," Fabulous says. "Either coach can get a feel for it, and that's what I was trying to do. I just wanted a feel that either coach could enjoy."

According to Branch, senior director of marketing for Elektra, "The time is right for an artist like this. We're looking to take what Clue and [Desert Storm Co-CEO] Duro have done and take it to a larger scale. They've done a great job on set-up in the streets and the industry. Clue's tapes have saturated the country in the last three years, and Fabulous has been a part of every tape."

According to Branch, Fabulous particularly appeals to teenage females 10-16. The label launched a 30-city promo tour that began July 12, and there are also plans for a back-to-school campaign and a school tour.

From a retail standpoint, Fabulous' recent visibility has bolstered interest in his debut. "They're checking for him in the streets," says Tony Rome, co-owner of Vision Quest Records in Yonkers, N.Y. "Every day we get requests. He hasn't done anything that hasn't been hot. I think he's going to hold his own. There is no reason for him not to—the quality is there."

Branch also feels the buzz of being the debut act for a new imprint, but not Fabulous. "Being the first artist doesn't put any pressure on me," he says. "You have to have the same expectations of yourself, whether you're the first, second, or last artist. I'm just trying to win by making good music, period."

him to the fledgling Desert Storm.

"I started doing freestyle for his tapes, which gave me some street buzz," Fabulous says of his early days

Chuck Brown Is At The Top Of His 'Game' On Raw Venture

BY GAIL MITCHELL

LOS ANGELES—It's been a busy year for the recognized godfather of go-go music, Chuck Brown.

Still busy promoting the early summer release of his funk-pulsating CD *Yay Game... Live at the 930 Club*, on his Liaison Records-distributed

mainstay (who learned to play guitar while an inmate at a correctional institution) says with a laugh. "After getting it, I just wanted to play my guitar at house parties for some barbecue and beer. Then I went completely just that point." That's when Brown began cooking up his own musical specialty, fusing funk with disco's non-stop cadence and spicing it with Latin percussion, soul, jazz, and traditional African call-and-response chants.

Best-known for his signature No. 1 R&B hit with his group the Soul Searchers, 1978's "Bustin' Loose Part 1," Brown has made *Bustin' Loose* a D.C. trademark. His future sale includes gospel and jazz projects and a live recording of *Goer Washington Jr.'s* classic "Mr. Magic." "My roots are blues, jazz, and gospel," Brown says. "I grew up in the church, which is where that go-go beat came from, and it's stayed with me. Grover was also a great inspiration to me."

Further evidence of Brown's ongoing musical experimentation lies in his collaborations with late singer Eva Cassidy (*Billboard*, Jan. 20). These include the duet "Blues in the Night," featured on Cassidy's 1997 album *Two Hearts*. "Working with her was a dream come true for me," says Brown, who dedicated his 1998 jazz- and blues-oriented album *Timeless* to Cassidy. "I could feel everything she sang. She could take any time and make it hers. I really miss her."

While go-go is still primarily associated with Brown's D.C. stamping grounds, he hopes other bands will carry on the torch: "I've been around the world with go-go. I can't do it by myself. I pray for the day to come when more bands incorporate horns and other real music ingredients again."



BROWN

Raw Venture label, he was among the musical guests invited to the White House to commemorate Black Music Month. Then on Aug. 31, Brown returns to Washington, D.C.'s popular 930 Club to headline his own birthday concert. He's also the protagonist figure in the July-published Watson-King *Go-Go's Fusion of Funk and Hip-Hop* by Kim Lornell and Charles Stephenson Jr.

Now Brown is gearing up for the Sept. 4 national release of that book's musical companion, a two-CD Liaison compilation called *The Beat*. The collection of hits and unreleased tracks throws a go-go-desert spotlight on such key acts as Trouble Funk, Back Yard, E.L.L., Little Benny, Rare Essence, 911, and the man himself.

"I never dreamed it would get to this point," the seemingly ageless D.C.

Rhythm, Rap, and The Blues

by Gail Mitchell



A SHINING STAR: It was late at night last Saturday, Aug. 25, when I received a call from a friend with the news that singer Aaliyah had died in a plane crash. As I switched on the TV, the news flashed across the screen.

"Did they say Aaliyah died?" asked my 7-year-old daughter, who's burgeoning musical tastes hopscotch from Destiny's Child and the Lil' contingent (Lil' Bow Wow, Lil' Romeo) to Stevie Wonder and Earth, Wind & Fire. Aaliyah is also on that list, thanks to "Try Again." As my sad-faced daughter climbed onto my lap, she said, "She was one of my favorites. How can she be gone?"

That's the same question I was asking myself as I tried to explain that perhaps God needed Aaliyah to share her music and talent in heaven. Now as grown-ups, that doesn't begin to explain this tragic accident and the loss of nine people, one of whom was poised for even greater career triumphs. But I like to think that Aaliyah and the others are indeed in heaven, helping everyone get down with her brand of hip-hoppy.

In the meantime, my thoughts and prayers go to Aaliyah's family and friends, as well those of the other eight passengers: Virgin Records America director of video production Douglas Kratz, Blackground Entertainment manager Keith Wallace, Blackground product manager G.A. Smith, makeup artist Christopher Maldonado, stylists Eric Foreman and Anthony Dodd, bodyguard Scott Gallin, and pilot Luis Morales III.

As do others. A Virgin Records statement notes, "[Diaz] Kratz was an extremely dedicated and talented professional whose enthusiasm, energy, and spirit will be missed by everyone who worked alongside him every day."

The Blackground Records staff is "distraught by the passing of our family members Gail Smith and Keith Wallace. Their hard work and dedication were an invaluable contribution to the success of Aaliyah and Blackground."

"Allah took the lives of hair-stylists Eric Foreman and Anthony Dodd and makeup artist Christopher Maldonado in ways that no one will ever know," says Dion Peronneau, owner of the Dion Peronneau Agency, which repes the stylists. "We are devastated by the loss of these three young people. Our heartfelt prayers go out to all the family and friends who have been touched by this tragedy."

INDUSTRY BRIEFS: According to sources, the Cole is now a member of the Verve artist roster. She was formerly with Elektra... The one and

only Chaka Khan is reuniting with Rufus for a tour, a new album, and a documentary. Kevin Murphy (keyboards), Tony Maiden (lead vocals, guitar), Bobby Watson (bass), David "Hawk" Wolfinski (keyboards), and John "JJ" Robinson (drums) were the lineup responsible for the 1983 Grammy-winning "Ain't Nobody." They'll join Khan on a seven-week national U.S. tour with Earth, Wind & Fire beginning Sept. 1 in Fort Lauderdale, Fla., and wrapping Oct. 7 in Phoenix. That tour will also provide background fodder for a forthcoming DVD documentary. While a label will be announced in the near future, the album will either feature at least three new songs and revisits of past hits or all new cuts, according to a spokesman.

PLAYING HARBOR: Music From *The Motion Picture* *Hardball* marks Jermaine Dupri's second time at bat as executive producer of a major film soundtrack. His first was last year's *Rip Mamma's House*. Featuring tracks by Jagged Edge, the Notorious B.I.G., R. Kelly, Mobb Deep, Xscape,



DUPRI

Da Brat, R.I. of Next, R.O.C., Big Tymers, and Fun-Da-Ball, *Hardball* hits stores Sept. 11. The title track and first single is performed by Lil' Rascals (Lil' Bow Wow, Lil' Wayne, Lil' Zane, and Sammie).

Dupri is also pleased by the success and abundance of today's "li." "I look at the magazines all the time and I was thinking about all the people on those covers—like Lil' Bow Wow, Lil' Zane, Lil' Wayne, Sammie, and Romeo now. That should be a perfect record for the kids."

CLOTHES LINE: Rapper Nelly is the latest artist who has designs on the fashion world. Specializing in hip-hop fashions for young men, Nelly's line is called Vokal. Described as clothing that "speaks for itself," Vokal is associated with the clothing firm ALM International.

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	90	2	MAXWELL	Columbia 68029 (C) 1990/1991	NUMBER 1/GREATEST GAINER <small>1 Best Buy Album</small>	Now
2	91	1	JUVENILE	Cash Money 80023 (C) 1990/1991	HOT SHOT DEBUT	Project English
1	1	3	THE LILY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	Interscope 60002 (C) 1990/1991	Urban	Urban
4	3	4	AURICIA KEYES	A&M 60001 (C) 1990/1991	Songs In A Minor	Songs In A Minor
2	2	4	JADAKISS	Full Force 60001 (C) 1990/1991	Kiss The Damn Deeds	Kiss The Damn Deeds
4	3	3	USHER	A&M 60001 (C) 1990/1991	8701	8701
7	8	6	AALIYAH	Background 60001 (C) 1990/1991	Aaliyah	Aaliyah
5	5	4	SNOPY DOG PRESENTS THE EASTSIDAZ	TVT 60001 (C) 1990/1991	Ducan 'N' Traps: The Old-Fashioned Way	Ducan 'N' Traps: The Old-Fashioned Way
9	10	4	BU CAN'TRELL	RedZone 10001 (C) 1990/1991	So Bu	So Bu
10	11	3	JENNIFER LOPEZ	Elek 60001 (C) 1990/1991	JLo	JLo
1	6	8	P. DIDDY & THE BAD BOY FAMILY	Bad Boy 10001 (C) 1990/1991	The Seige Continues...	The Seige Continues...
7	7	6	P. DIDDY & THE BAD BOY FAMILY	Bad Boy 10001 (C) 1990/1991	Broken Silence	Broken Silence
13	15	28	GINUWINE	Elek 60001 (C) 1990/1991	The Life	The Life
16	14	10	LUTHER VANDROSS	Luther 60001 (C) 1990/1991	Luther Vandross	Luther Vandross
15	9	4	VARIOUS ARTISTS	BMG 60001 (C) 1990/1991	Now 3	Now 3
16	13	9	JAGGED EDGE	So So Def 60001 (C) 1990/1991	Jagged Little Thrill	Jagged Little Thrill
12	11	10	D12	Black 60001 (C) 1990/1991	Devil's Night	Devil's Night
14	15	4	BILAL	Stones 60001 (C) 1990/1991	1st Born Second	1st Born Second
18	22	3	TRICK DADDY	So So Def 60001 (C) 1990/1991	Thugs Are Us	Thugs Are Us
20	21	4	JAHEIM	Columbia 60001 (C) 1990/1991	(Ohio Love)	(Ohio Love)
21	24	2	INDIA ARIE	Atlantic 60001 (C) 1990/1991	Acoustic Soul	Acoustic Soul
21	17	12	ST. LUNATICS	Fx 60001 (C) 1990/1991	Free City	Free City
24	27	5	JILL SCOTT	Mercury 60001 (C) 1990/1991	Who Is Jill Scott? Words And Sounds Vol. 1	Who Is Jill Scott? Words And Sounds Vol. 1
24	25	16	MISSEY "HISSEMMEANOR" ELLIOTT	The Black Box 60001 (C) 1990/1991	Miss...E.S.O. Addictive	Miss...E.S.O. Addictive
25	15	5	VARIOUS ARTISTS	Universal 60001 (C) 1990/1991	Violator The Album Vol. 2	Violator The Album Vol. 2
19	14	4	SOUNDTRACK	Cap 60001 (C) 1990/1991	Rush Hour 2	Rush Hour 2
23	16	4	GANGSTA BOB	Cap 60001 (C) 1990/1991	Both Worlds...	Both Worlds...
30	31	6	BAD AZIZ	Black 60001 (C) 1990/1991	Personal Business	Personal Business
24	26	9	BEANIE SIGZ	Cap 60001 (C) 1990/1991	The Reason	The Reason
27	30	3	JIMMY COZIER	Cap 60001 (C) 1990/1991	Jimmy Cozier	Jimmy Cozier
29	36	5	COMEGA	Cap 60001 (C) 1990/1991	The Realness	The Realness
32	25	8	LIL' ROMEO	Cap 60001 (C) 1990/1991	Lil' Romeo	Lil' Romeo
31	33	14	LIL' JON & THE EAST SIDE BOYZ	Cap 60001 (C) 1990/1991	Put Ye Hands Up	Put Ye Hands Up
34	32	6	CRAGG DAVID	Mercury 60001 (C) 1990/1991	Don't Be Do	Don't Be Do
32	35	17	DAVID'S CHILD	Columbia 60001 (C) 1990/1991	Survivor	Survivor
36	26	6	VARIOUS ARTISTS	Cap 60001 (C) 1990/1991	The Source Hip-Hop Music Awards	The Source Hip-Hop Music Awards
38	17	9	JANET	Virgo 10001 (C) 1990/1991	All For You	All For You
40	47	42	R. KELLY	Cap 60001 (C) 1990/1991	12 oz. of 3-2-1	12 oz. of 3-2-1
40	39	23	112	Cap 60001 (C) 1990/1991	Part III	Part III
41	29	4	THE DOGG DOGS	Cap 60001 (C) 1990/1991	Death Row Presents: The Doggy Dog	Death Row Presents: The Doggy Dog
42	30	3	PHILLY'S MC'S WANTED	Cap 60001 (C) 1990/1991	Get Down: Do Lay Down	Get Down: Do Lay Down
43	51	3	SOUJIA SIM	Cap 60001 (C) 1990/1991	The Streets Made	The Streets Made
44	45	51	NELLY	Fx 60001 (C) 1990/1991	Country Grammar	Country Grammar
45	50	51	DOMINIQUE MONTECINO	Mercury 60001 (C) 1990/1991	Live In London And More...	Live In London And More...
46	38	9	LIL' MO	Cap 60001 (C) 1990/1991	Real? On 2	Real? On 2
47	44	26	TANK	Background 60001 (C) 1990/1991	Force Of Nature	Force Of Nature
48	41	4	MUSIQ SOULCHILD	Cap 60001 (C) 1990/1991	Alienwastings II Just Want To Enjoy	Alienwastings II Just Want To Enjoy
49	42	4	DA BEATMINTER	Mercury 60001 (C) 1990/1991	Brace A Single	Brace A Single
50	42	2	METHONE	Cap 60001 (C) 1990/1991	Picture Me	Picture Me

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
51	60	78	MYSTIC	Cap 60001 (C) 1990/1991	Cats For Luck And Sore For Freedom	Cats For Luck And Sore For Freedom
52	52	14	TYRESE	Cap 60001 (C) 1990/1991	2000 Watts	2000 Watts
46	43	14	REDMAN	Cap 60001 (C) 1990/1991	Malpractice	Malpractice
54	58	76	PUBLIC ANNOUNCEMENT	Cap 60001 (C) 1990/1991	Don't Hold Back	Don't Hold Back
53	49	25	ELVE	Cap 60001 (C) 1990/1991	Scorpio	Scorpio
48	41	11	SILK	Cap 60001 (C) 1990/1991	Love Sessions	Love Sessions
54	56	66	J.A. RULE	Cap 60001 (C) 1990/1991	Rule 3.1	Rule 3.1
50	42	12	SOUNDTRACK	Cap 60001 (C) 1990/1991	The Fast And The Furious	The Fast And The Furious
55	52	22	2PAC	Cap 60001 (C) 1990/1991	Until The End Of Time	Until The End Of Time
56	58	45	LADURIS	Cap 60001 (C) 1990/1991	Back For The First Time	Back For The First Time
59	74	41	SADE	Cap 60001 (C) 1990/1991	Lovers Rock	Lovers Rock
51	46	10	SISQO	Cap 60001 (C) 1990/1991	Return Of Dregz	Return Of Dregz
61	53	18	CASE	Cap 60001 (C) 1990/1991	Open Letter	Open Letter
64	91	72	MR. SPITFALL	Cap 60001 (C) 1990/1991	Temple Wit Me Vol. 1	Temple Wit Me Vol. 1
57	61	14	PASTOR TROY	Cap 60001 (C) 1990/1991	Face Off	Face Off
67	68	19	SUNSHINE ANDERSON	Cap 60001 (C) 1990/1991	Your Women	Your Women
67	71	17	THE LOVE DOCTOR	Cap 60001 (C) 1990/1991	Doctor Of Love	Doctor Of Love
63	62	26	PROJECT PAT	Cap 60001 (C) 1990/1991	Mista Don't Play Everythings Workin	Mista Don't Play Everythings Workin
70	65	5	SHAGGY	Cap 60001 (C) 1990/1991	Hotshot	Hotshot
61	69	21	CRIMINALZ	Cap 60001 (C) 1990/1991	Criminal Activity	Criminal Activity
71	64	10	RAT J	Cap 60001 (C) 1990/1991	This Ain't A Game	This Ain't A Game
66	69	2	SYLEENA JOHNSON	Cap 60001 (C) 1990/1991	Chapter 1: Love, Pain & Forgiveness	Chapter 1: Love, Pain & Forgiveness
65	65	1	21 SCREW	Cap 60001 (C) 1990/1991	The Legend	The Legend
74	64	10	VARIOUS ARTISTS	Cap 60001 (C) 1990/1991	Screw Down -- Forever & A Day	Screw Down -- Forever & A Day
64	54	10	SOUNDTRACK	Cap 60001 (C) 1990/1991	Body Heat	Body Heat
78	60	7	RES	Cap 60001 (C) 1990/1991	Slam	Slam
69	67	7	DEZ	Cap 60001 (C) 1990/1991	Sing For Me	Sing For Me
71	67	3	SOUNDTRACK	Cap 60001 (C) 1990/1991	Save The Last Dance	Save The Last Dance
76	64	3	SHOOP DOGG	Cap 60001 (C) 1990/1991	The Last Mile	The Last Mile
80	69	48	LIL' BOB WOVW	Cap 60001 (C) 1990/1991	Beware Of Dog	Beware Of Dog
79	63	13	SOUNDTRACK	Cap 60001 (C) 1990/1991	What's The Worst That Could Happen	What's The Worst That Could Happen
82	64	13	CITY HIGH	Cap 60001 (C) 1990/1991	City High	City High
77	60	3	TOYA	Cap 60001 (C) 1990/1991	Stevens	Stevens
68	63	4	CAMOFIAUGE	Cap 60001 (C) 1990/1991	Brifery Of De Shaves	Brifery Of De Shaves
82	64	29	LIL' WAYNE	Cap 60001 (C) 1990/1991	Lights Out	Lights Out
75	80	4	PRINCE	Cap 60001 (C) 1990/1991	The Very Best Of Prince	The Very Best Of Prince
85	65	6	SCREWWALL	Cap 60001 (C) 1990/1991	Loyalty	Loyalty
100	68	1	MARY MARY	Cap 60001 (C) 1990/1991	Thankful	Thankful
93	93	14	JESSE POWELL	Cap 60001 (C) 1990/1991	One Love: The Very Best Of Jesse Powell And The Wailers	One Love: The Very Best Of Jesse Powell And The Wailers
91	91	1	KRAZY	Cap 60001 (C) 1990/1991	Brother Sister	Brother Sister
72	59	7	THE LIKS	Cap 60001 (C) 1990/1991	X.O. Experience	X.O. Experience
87	81	11	DIRTY	Cap 60001 (C) 1990/1991	5 Love	5 Love
82	82	26	DIRTY	Cap 60001 (C) 1990/1991	The Pimp & De Dregz	The Pimp & De Dregz
95	69	1	CECE WINANS	Cap 60001 (C) 1990/1991	CeCe Winans	CeCe Winans
91	66	1	MIL-C THE SILENCE	Cap 60001 (C) 1990/1991	One-Ce The Silence	One-Ce The Silence
87	85	10	NUWINE	Cap 60001 (C) 1990/1991	Therapy: Mission	Therapy: Mission
88	99	9	LIL' PUP	Cap 60001 (C) 1990/1991	The Leprechaun	The Leprechaun
86	87	16	H-TEK	Cap 60001 (C) 1990/1991	Hi-Technology	Hi-Technology
96	86	5	O'GELLAS	Cap 60001 (C) 1990/1991	Gangster 4	Gangster 4

SEPTEMBER 8 2001

Billboard

Top R&B/Hip-Hop Albums

Compiled by SoundScan from a national retail point-of-sale of over 1500 retail shops.

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
3	1	1	JUVENILE	Cash Money 80023 (C) 1990/1991	400 Degrees	146
1	1	1	MAXWELL	Columbia 68029 (C) 1990/1991	MTV Unplugged EP	105
7	1	1	SADE	Cap 60001 (C) 1990/1991	The Best Of Sade	251
4	1	1	BOB MARLEY AND THE WAILERS	Cap 60001 (C) 1990/1991	Legend	282
2	1	1	2PAC	Cap 60001 (C) 1990/1991	All Eyes On Me	282
5	1	1	SPAC	Cap 60001 (C) 1990/1991	Grassroots	140
7	1	1	MAKAVEJU	Cap 60001 (C) 1990/1991	The Don Kibumani: The 7 Day Theory	176
10	1	1	AL GREEN	Cap 60001 (C) 1990/1991	Grassroots	339
11	1	1	MAXWELL	Cap 60001 (C) 1990/1991	Grassroots	72
12	1	1	LOST SOULS	Cap 60001 (C) 1990/1991	Grassroots	72
13	1	1	ENDOP DOGGY DOGG	Cap 60001 (C) 1990/1991	Grassroots	72

THEY SAID HE COULDN'T DO IT AGAIN BUT HE DID

**GRAMMY AWARD WINNER RODNEY "DARKCHILD" JERKINS
THE PRINCE OF R&B AND
POP MUSIC, IS DOING IT OVER AND OVER AGAIN.**



The new single song by Michael Jackson "YOU ROCK MY WORLD", Was produced and Co-written by Rodney Jerkins and his Darkchild Team. The song was written by Rodney, Michael, Fred Jerkins III, LaShawn Daniels and Nora Payne.

Rodney recently produced one song for the Back Street Boys, the title track "Celebrity" for N'Sync, one song for Mary Mary, and four songs for Britney Spears upcoming album. He's currently working on Brandy's new album. He has also produced and co-wrote songs for the "Rush Hour 2" Soundtrack. This fall Rodney and the Darkchild team will be working with Whitney Houston, Monica, Christina Aguilera and others.

WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	19	1 <i>Survivor</i>	Survivor (Jive)	26	30	1 <i>Make It Vibrate</i>	Ray-J (Capitol)	51	83	6 <i>Gengetsu (Love 4 The Streets)</i>	Gengetsu (Jive)
2	1	2 <i>I'm Real</i>	En Vogue (A&M)	27	31	2 <i>Serpinus to My House</i>	En Vogue (A&M)	52	1	7 <i>U Get It Bad</i>	En Vogue (A&M)
3	12	3 <i>Condition</i>	The Roots (Jive)	28	10	3 <i>Hey Ya!</i>	OutKast (A&M)	53	3	8 <i>Crazy</i>	En Vogue (A&M)
4	8	4 <i>It's My Turn</i>	En Vogue (A&M)	29	20	4 <i>She's All I Got</i>	En Vogue (A&M)	54	8	9 <i>Hard</i>	En Vogue (A&M)
5	17	5 <i>Differences</i>	En Vogue (A&M)	30	24	5 <i>Can't Believe</i>	En Vogue (A&M)	55	49	10 <i>My Projects</i>	En Vogue (A&M)
6	3	6 <i>Where The Party At</i>	En Vogue (A&M)	31	35	6 <i>What Am I Gonna Do</i>	En Vogue (A&M)	56	3	11 <i>The Gifles</i>	En Vogue (A&M)
7	9	7 <i>Family Affair</i>	En Vogue (A&M)	32	14	7 <i>Take You Out</i>	En Vogue (A&M)	57	4	12 <i>More Than What I Wanted</i>	En Vogue (A&M)
8	14	8 <i>Once Upon A Time</i>	En Vogue (A&M)	33	40	8 <i>Because I Got High</i>	En Vogue (A&M)	58	7	13 <i>You Can Touch Me</i>	En Vogue (A&M)
9	6	9 <i>Unstoppable</i>	En Vogue (A&M)	34	23	9 <i>Finite</i>	En Vogue (A&M)	59	14	14 <i>Fill Me In</i>	En Vogue (A&M)
10	10	10 <i>I'm A Thug</i>	En Vogue (A&M)	35	36	10 <i>Ugly</i>	En Vogue (A&M)	60	59	15 <i>Media Love To</i>	En Vogue (A&M)
11	11	11 <i>Area Codes</i>	En Vogue (A&M)	36	5	11 <i>Fast Lane</i>	En Vogue (A&M)	61	1	16 <i>Let's Ride</i>	En Vogue (A&M)
12	12	12 <i>Bad Boy For Life</i>	En Vogue (A&M)	37	31	12 <i>Bad Boy For Life</i>	En Vogue (A&M)	62	62	17 <i>Please Don't Mind</i>	En Vogue (A&M)
13	16	13 <i>Rock The Boat</i>	En Vogue (A&M)	38	32	13 <i>Get It Fresh</i>	En Vogue (A&M)	63	4	18 <i>Smoothie My Past</i>	En Vogue (A&M)
14	18	14 <i>The Way</i>	En Vogue (A&M)	39	41	14 <i>Knock Yourself Out</i>	En Vogue (A&M)	64	7	19 <i>Lights, Camera, Action!</i>	En Vogue (A&M)
15	18	15 <i>Just In Case</i>	En Vogue (A&M)	40	41	15 <i>We Right Here</i>	En Vogue (A&M)	65	47	20 <i>Just A Baby Boy</i>	En Vogue (A&M)
16	13	16 <i>Music</i>	En Vogue (A&M)	41	42	16 <i>Shirley</i>	En Vogue (A&M)	66	56	21 <i>Lunch At Diner</i>	En Vogue (A&M)
17	13	17 <i>Liteline</i>	En Vogue (A&M)	42	9	17 <i>Brown Skin</i>	En Vogue (A&M)	67	80	22 <i>U Wanna Roll (Quintessence)</i>	En Vogue (A&M)
18	17	18 <i>Can't Owe It</i>	En Vogue (A&M)	43	26	18 <i>Remix</i>	En Vogue (A&M)	68	14	23 <i>People Hills</i>	En Vogue (A&M)
19	20	19 <i>Living It Up</i>	En Vogue (A&M)	44	33	19 <i>Spangulate Pt. II</i>	En Vogue (A&M)	69	72	24 <i>Explosive</i>	En Vogue (A&M)
20	24	20 <i>Love Of My Life</i>	En Vogue (A&M)	45	38	20 <i>Shirley</i>	En Vogue (A&M)	70	64	25 <i>Butter Up</i>	En Vogue (A&M)
21	18	21 <i>Set It Off</i>	En Vogue (A&M)	46	37	21 <i>Shirley</i>	En Vogue (A&M)	71	65	26 <i>Shirley</i>	En Vogue (A&M)
22	17	22 <i>What It Is</i>	En Vogue (A&M)	47	56	22 <i>Shirley</i>	En Vogue (A&M)	72	73	27 <i>I Cry</i>	En Vogue (A&M)
23	1	23 <i>You Rock My World</i>	En Vogue (A&M)	48	52	23 <i>Shirley</i>	En Vogue (A&M)	73	20	28 <i>You Got No Love</i>	En Vogue (A&M)
24	25	24 <i>Peaches & Cream</i>	En Vogue (A&M)	49	57	24 <i>Shirley</i>	En Vogue (A&M)	74	1	29 <i>You Got No Love</i>	En Vogue (A&M)

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WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
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2	1	2 <i>I'm Real</i>	En Vogue (A&M)	27	31	2 <i>Serpinus to My House</i>	En Vogue (A&M)	52	1	7 <i>U Get It Bad</i>	En Vogue (A&M)
3	12	3 <i>Condition</i>	The Roots (Jive)	28	10	3 <i>Hey Ya!</i>	OutKast (A&M)	53	3	8 <i>Crazy</i>	En Vogue (A&M)
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10	10	10 <i>I'm A Thug</i>	En Vogue (A&M)	35	36	10 <i>Ugly</i>	En Vogue (A&M)	60	59	15 <i>Media Love To</i>	En Vogue (A&M)
11	11	11 <i>Area Codes</i>	En Vogue (A&M)	36	5	11 <i>Fast Lane</i>	En Vogue (A&M)	61	1	16 <i>Let's Ride</i>	En Vogue (A&M)
12	12	12 <i>Bad Boy For Life</i>	En Vogue (A&M)	37	31	12 <i>Bad Boy For Life</i>	En Vogue (A&M)	62	62	17 <i>Please Don't Mind</i>	En Vogue (A&M)
13	16	13 <i>Rock The Boat</i>	En Vogue (A&M)	38	32	13 <i>Get It Fresh</i>	En Vogue (A&M)	63	4	18 <i>Smoothie My Past</i>	En Vogue (A&M)
14	18	14 <i>The Way</i>	En Vogue (A&M)	39	41	14 <i>Knock Yourself Out</i>	En Vogue (A&M)	64	7	19 <i>Lights, Camera, Action!</i>	En Vogue (A&M)
15	18	15 <i>Just In Case</i>	En Vogue (A&M)	40	41	15 <i>We Right Here</i>	En Vogue (A&M)	65	47	20 <i>Just A Baby Boy</i>	En Vogue (A&M)
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In The Spirit™

by Lisa Collins

'SING FOR ME': Successful debuts in gospel don't come easy. When they do happen, it is most often the result of an experienced marketing team combined with a talented artist benefiting from advance buzz and keen positioning. Of course, for every formula, there is a wild card—one for whom the rules don't seem to apply.

One such exception is **Desiree "Dez" Coleman**, whose June 28 debut, *Sing for Me*, was spawned from an unknown label. In spite of that, and even though Coleman forsook the keen positioning route, the

ing so many different kinds of people. My whole life I have been shy, and now it's about a ministry. I realize I have something to sing about."

The album—which features the Wyndy Jean praise and hymn positioning. Of course, for every formula, there is a wild card—one for whom the rules don't seem to apply.

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COLEMAN

IN BRIEF: EMI Gospel/Dexterity recently announced the signing of **Shirley Murdock** to an exclusive recording pact. The former R&B diva will begin work this fall on an album slated for release early next year. Murdock—along with **Beverly Crawford** and **Judith McAllister**—is also featured on a live recording taped at **Bishop T.D. Jakes'** renowned **Woman, Thou Art Loosed** Conference, for release in November.

Now in stores is the Aug. 21 release of **the Bolton Brothers' *Revel in Atlanta*** from Blackberry Records, from Verity Records comes ***The Gospel Greats, Volume 7***, which features such hit tracks as **Fred Hammond's** "I Will Bless the Lord" and the Canton Spiritus "Glad I've Got Jesus."

On other chart news, the recent top 10 chart debut of **Pastor Woodrow Hayden & Shiloh's *I Know It Was the Blood*** (*Billboard*, Aug. 25) is boosting the profile of Los Angeles-based JDI Records and underscoring CEO **James Robinson's** success in breaking relatively unknown choirs.

On tap for release this month from Verity is ***Virtuosity***, the much-anticipated new release from **Virtue (Karlma Kittle, Ebony Trotter, and Heather Trotter)**. The group, minus founding member **Nejelle Sumpter**, is sporting a more urban flavor under the direction of Mahogany Entertainment and its co-owner **Yolanda Adams**.

The company, managed by **Shila Haley**, hopes to establish more clearly the personalities of Verity's members and to present something "a little more universal." To that end, Haley adds, "the album is a little more urban—a little more pop."

album has landed on four *Billboard* charts—including the gospel and contemporary Christian albums charts and Top R&B/Hip-Hop Albums. It has also led to a string of appearances on such high-profile TV programs as ***The 700 Club***.

Lamont Garner—a spokesman for Coleman's 11-month-old label, **Destiny Music Group**—credits the record's success and top 10 gospel charting to the muscle **CEO Mark Moore** put behind it. Garner says, "We had street teams hitting radio real hard to make sure the market knew about the project to make way for Coleman's contemporary showing. Kiss FM broke the record mid-July, and secular programmers down the eastern seaboard starting picking up on it and from that came calls from people requesting her for bookings. We're now getting spins on 210 gospel stations. Of course, her past accomplishments and her beauty didn't hurt any."

For Coleman, the warm reception, from gospel radio to retail, is a matter of obedience. She says, "God said, 'Sing for me,' and I knew that God had the power to the Lord meant that being had a plan."

Coleman—who made her solo debut on Motown Records as a teen and toured for nearly a decade with the gospel play ***Manna, I Want to Sing—Sings Sing for Me***—was a personal testimony: "I wrote at least half of the songs, and the music has been touch-

'Suna Sista' Ursula Rucker Makes Poetic Debut On K7

BY CRAIG ROBERTY

NEW YORK—Gifted poet, performance artist, and recording artist (Insula Rucker) merges poetic summations of life up the spirits, and delivers socially relevant commentary on her alluring debut, *Suna Sista*, due Sept. 18 worldwide via K7 Records.

A regular on the Philadelphia theater and poetry/jazz café circuits, Rucker possesses a sharp-witted and provocative lyrical sensibility that has been embraced by numerous neo-soul heavyweights, including the Roots, King Britt, 4 Hero, the Silent Poets, and Bahamada—all of which have enlisted Rucker to lend her poetic touch to their soundscapes.

On *Suna Sista*, Rucker (whose songs are published by U-Sun Publishing, ASCAP) creates a jarring audio rhapsody that implores her audience to tune in, be involved, be informed, think independently, and question everything.

It's an intimate work that not only offers an uncanny glimpse into the mind of the artist, but also presents a transcendent discourse intended to widen consciousness through an unending quest for truth.

"Conditioning has created a certain level of desensitization and numbness in people," Rucker says. "I use my work, my poems, as a platform to address the many issues that affect me, my black brothers and sisters, and my universal human family. I hope my words and music will inspire people and encourage them to think."

Rucker says that *Suna Sista* was an "intriguing undertaking and a labor of love." The set features enchanting collaborations with a diverse group of producers, from 4 Hero, Alekx, and Jonah Sharp (aka SpaceTime Continuum) to King Britt, musician/

producer Phillip Charles, and long-time collaborator Robert Vancey III. Highlights include "Black Boy" (featuring Onesoul), which, with its silky neo-soul vibe, examines the oppressive state of black men in today's society; the lush meditative "Sinning"; and "Womansong," an intoxicating exaltation of female



RUCKER

resilience that recalls the powerful work of writer Erica Jong.

Rucker says she was heavily influenced by such artists as Prince and Marvin Gaye, as well as by the beat and movement of hip-hop. But Rucker says she was most influenced by the riveting works of such poets as Zora Neale Hurston, Amiri Baraka, and her idol, activist/professor Sonia Sanchez, whose befriended while attending Temple University in Philadelphia.

The album will be followed by the release of the first single, the title track—with remixes by the Roots' Amhar 'tuestlove' Thompson, Modaji, and Danish nu-jazz group The Single.

The single will be accompanied by an animated video directed by Kevin Lofton (creator/animator of MTV's

Downtown), who has also teased clips by the Red Hot Chili Peppers ("Love Rollercoaster") and Adam Sandler (the spoken-word "Buddy").

INTERNET, INDIE INITIATIVES

In addition to utilizing traditional marketing outlets, K7 U.S. label manager Eddie Beazal says the label will employ the Roots' multimedia Web site, okayplay.com, to educate and inform consumers about Rucker's album. The site will place Ursula on its artist spotlight page, complete with a bio, press clippings, and audio samples. This is a key destination channel for indie artists interested in artists associated with the Roots, D'Angelo, and Common.

K7-based Giant Step Records and Promotions. In addition to raising awareness with an extensive viral Internet marketing strategy, Giant Step has devoted a page to the artist on its Web site, GiantStep.net—which has extensive reach to international tastemakers—and it is holding a contest with various Rucker-related prizes.

Beazal says that the label will sell 1,500 limited-edition album packages directly to "independent mom-and-pop accounts for ground-level support."

Rucker, who is managed and booked by Kelly Sloane of Philadelphia-based Triforce Artist Management, will spend much of September on a tour of performance spaces and lounges. On select dates, the artist will share the bill with labelmate Matthew Herbert. Confirmed venues include the Kittingbird Factory in Los Angeles, the Great American Hall in Philadelphia, and P.S. 1 in Queens, NY.

The Beat Box Hot Plate

per") and Double Exposure's "Ten Percent," the set includes the tasty nugget Charles' "Love Boat Theme." Also showcased are special Dimitri re-editions of Loleatta Holloway's "Love Sensation" and Love Committee's "Late 60s Groin."

• **Bobby D'Ambrosio With CJ**, "Reach Out" (Definitive single). DJ producer D'Ambrosio's much-anticipated album *Here I Am* (Billboard, Oct. 23, 1999) finally streets in October. The soulful set is preceded by this excellent hour jam, featuring D'Ambrosio's uplifting, gospel-inflected original vocal version, as

well as remixes Eric Kupper's deeper and darker excursions.

• **Green Velvet**, "La La Land" (Relief single). Sounding like a cross between songs by Kraftwerk and Talking Heads, "La La Land" finds the wickedly unique and clever Green Velvet delivering one truly hypnotic electro-funk jam.

• **Jody Watley**, "Saturday Night Experience" (Giant Step single). Her music purists will find little to much to admire here, particularly Watley's sultry vocals. Blaze's Shelter Club and Dub mixes are steeped in buoyant, live instrumentation (love those vibes), while the single's vocal is a real atmosphere (à la Larry Heard).

MICHAEL PAOLETTA

Beat Box™

by Michael Paolella

HOOKED ON HOWIE B. Ever since London-based Scottish DJ/producer/remixer **Howie B.** made his presence known in the early '90s via associations with two very influential British collectives (*U2 Soul* and *Massive Attack*), we've been hooked. His collaborations (Nomad Soul, Dobie, Skylab), productions (Björk, U2, Tricky), and solo projects (1996's *Music for Babies*, 1997's *Turn the Dark Off*, 1999's *Snatch*)—all fine displays of electronic mastery—are the stuff of sonic sensations are made of.



HOWIE B.

Well, the sensations continue with the arrival Monday (3) of *Howie B.* fourth album, the self-produced *K7* (Polydor U.K.).

"My previous albums were created primarily in dark places of my life," acknowledges Howie B., who, since the release of *Snatch*, has worked with Les Nègres Vertes and theater/performance group *De La Guardia*, as well as issued such compilations as *Snatch It & See* via his own Pussyfoot imprint (distributed by JMV in the U.S. and Palm Pictures in North America). "That wasn't the case with the new one."

"I'm certainly not dissing darkness, because a lot of great emotions come out of it," he adds. "But I wanted the music for *K7* to jump out of this. If I was tap-dancing on earlier albums, I'm now homing in on my song-writing and storytelling."

According to Howie B., *Folk* represents the first time he's made an album that's a complete journey. He credits this to the album's collaborators—"I made the album with good, close friends"—and a newly discovered "more mature attitude."

Howie B. explains, "I've become more social, more socially confident, and much less precious. I'm able to better express myself to me and to those around me. I've done a lot of growing since *Snatch*."

While certainly not a folk album in

the traditional sense, *Folk* is as folk as Howie B.'s ever going to get. It's an album of cultural exploration and acceptance as seen through the eyes of a visionary producer who's wickedly adept at twisting the electronica landscape as he sees fit.

The track "Maid on Your Side," for instance, showcases the artistry of blues guitarist **Robbie Macintosh**, flamenco guitarist **Ramundo**, and Spanish Gypsy vocalist **Marina Fariña**, the atmospheric and hypnotic "All This Means This to Me" features Glasgow-born writer **Mike Benson** and former band member **Robbie Robertson**; "Duet" finds Howie B. at his turntable-mixing best, fusing elements of David Essex's "Rock On" and Baby's *Earth's* lost classic "Satisfied" with chanteuse **Karmen Wykberg** and **Gavin Friday** providing the psychedelic vocals).

One of the biggest surprises of *Folk* is the singing debut of Howie B. himself. "This was a big move for me," he admits, "I finally wasn't frightened of not knowing what to sing or say. It was like I was giving the big finger to myself. As for producing myself, well, that was a complete mind-fuck."

Ultimately, *Folk* is sexy, unsettling, and poignant. It's the type of album that deserves a U.S. label to call home. Perhaps an aware A&R exec thinks the same.

Until then, Howie B., who's handled by **Debbie Hanks** of New York City-based *Black* is setting something, will keep busy as a DJ around the world, as well as work on his solo project (*Self*—Scottish for splinter) and collaboration (*Mix for Pleasure* with **Pete Herbert**).

Snatch is "all banging electro-house stuff," while *Mix for Pleasure* is "original music encouraging people to mix socially and musically," explains Howie B., who adds that both acts will have albums out next year.

As if this weren't enough, Howie B. also compiled the latest volume in the chill-out series *Another Late Night*. "I pretended that I was making my own mix tape," he says. "I kept thinking, 'If I brought someone back to my house to win them over, what music would I play?' Of course, there's also the humor aspect. I mean, who else but me would go from *Undisputed Truth* [What It Is?] right into *Love Unlimited Orchestra* [Love's Theme]?"

Snatch/Folk U.S. released **Howie B.** *Another Late Night* in July. Kinetic Records is scheduled to issue the set in the U.S. later this year.

Lost Highway Honors Hank Sr.

Higher Ground..

by Deborah Evans Price



BY PHYLIS STARK

NASHVILLE—There's a certain reverence that accompanies the task of rerecording a Hank Williams song. So when Lost Highway Records began compiling a full album's worth of material as a tribute to Williams, that reverence turned to veneration among those involved.

That's not to say that the artists who cut Williams' songs for *Timeless* used the need to adhere to strictly faithful versions. Each artist put a unique stamp on the song he or she peppy, from Bob Dylan's almost peppy "I Can't Get You Off of My Mind" to Beck's "Your Cheatin' Heart," with which he sounds like a surprisingly effective cross between a lounge act and the Beach Boys.

The only commonalities among the artists on the project are that they are singer/songwriters and that

III ("I'm A Long Gone Daddy," which he previously recorded as a duet with his father, Hank Williams Jr., on a 1996 Curb Records album), Ryan Adams ("Loveless Blues"), Lucinda Williams ("has never sounded better than she does on 'Cold, Cold Heart'), and Johnny Cash (on the half-spoken, half-sung "I Dreamed About Mama Last Night").

The album, produced by Bonnie Garner, Mary Martin, and Mercury and Lost Highway Records chairman Luke Lewis, is due Sept. 25.

Martin worked on the project as an independent producer. She was hired as VP of A&R at Mercury after it was completed. The idea for the album, she says, was initiated by Lewis, who previously was involved with a Grammy-winning boxed set of Williams' music.

Martin says her job was to "honor Hank's legacy by requesting some of today's incomparable artists to each contribute a side." Each participant, she says, "was chosen for their unique artistry."

The artists were allowed to pick the song they wanted to cut and were then sent off to arrange and record the songs on their own. Each chose a different path. Keb' Mo' put a recording session together. Petty retreated to his basement studio and played all the instruments on his track with the exception of steel guitar (added later by veteran Nashville session player J.D. Manus).

Lewis says, "We really wanted [the artists] to interpret it on their own and record it with their own producer and players. We thought it would all turn out better that way." The end result, he says, has "exceeded my expectations. These are brilliant performances on here. My sense is these artists have so much reverence for Hank's work, they weren't going to let him down."

KINSHIP WITH HANK

For Keb' Mo', "Hank has been kind of an influence." That became particularly true after Keb' Mo' performed in the theatrical production *Lost Highway*, a musical about Williams' life, at a theater in San Diego some years ago. He says, "I have kind of a

kinship with Hank Williams and with country writing in general."

In addition to sharing his last name, "I've always been a big fan of Hank," Lucinda Williams says. "I remember listening to his stuff when I was a kid. My dad was a big fan of his, so I go way back as far as being familiar with his material. I used to sing a lot of his songs when I first started playing." Singing Hank Williams' songs, she says, "is how I first learned to crack my voice."

So recording "Cold, Cold Heart," let pretty natural for me. Plus, it was a real honor, because I had always looked up to him and admired him so much. Everybody loves Hank Williams. He's like an American icon."

Lucinda Williams adds, "It's interesting that it took a bunch of rock musicians to interpret Hank Wil-



liams' songs." She thinks contemporary country artists would have approached the tracks differently. "Hank is bona fide, dyed-in-the-wool country. Contemporary country music is not about that."

Lewis self-effacingly notes that the idea for the project is "hardly an original thought," given that Mercury has an extensive Williams catalog. Still, he says, "I've been wanting to do this for five years, and I'm not generally a fan of tribute records. After we got the Grammy for the boxed set, I became determined to get it done."



BLUEGRASS SET. Steve Wariner and Rhonda Vincent will host the 12th annual International Bluegrass Music Assn. Awards Oct. 4 at the Kentucky Center for the Arts in Louisville. Ky. Wariner and Vincent recently announced the nominees during a press conference at Nashville's new Country Music Hall of Fame and Museum. Pictured, from left, are Dan Tyminski, Jim Hurst, Vincent, Tim O'Brien, Tom T. Hall, and Dicie Hall.



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Many artists who asked to participate in the project had to be turned down for lack of space. Lewis explains, "From the interest we had it would have been easy to do three volumes."

Lewis says the album will be serviced to "all the sensible formats of radio. We didn't ask for singles from anyone, [but] there are a couple of potential ones on here."

The major thrust of the marketing plan, according to Lewis, is just to "give this thing to all the press and retail, anyone who is a gatekeeper and may help us expose it. We plan to be working for it a long time."

WORKING FOR THE RECORD

Contrary to what was reported in "Bluegrass Great Earl Scruggs Calls on Friends for All-Star NCA Album" (*Billboard*, Sept. 1), Scruggs is booked by D.J. McLachlan of McLachlan-Scruggs.

LET IT 'BE': One of the things that has always made *Be* talk such a successful act is that its three members have different creative personalities. Each of those personalities has the opportunity to shine this year, as Michael Tait, Kevin Max, and Toby McKeehan release solo albums on their longtime label, ForeFront.

Tait led the way earlier this summer with *Empty*, and now it's Max's turn with the highly inventive *Stereotype Be*. McKeehan's *Moment* came in December.

Max has long had a reputation for being on the cutting edge, with a distinctive artistic vision that sometimes pushed the envelope in the Christian music community. Needless to say, fans and industry folks alike were curious to see just what he'd unleash when left to his own devices. Instead of opting for the extreme, however, Max has delivered an amazing album that balances his sometimes eccentric persona with highly accessible musical fare.

"As an artist, I like to challenge people," Max says. "I do have an extremely eclectic mind, and I'm a voracious reader. I read a whole lot, so my ideas and inspiration run really deep."

His previously issued book of poems, *At the Foot of Heaven*, reflected his eclectic tastes. Max admits that many people "expect my music to be just like my poetry," but he says his songs are in a decidedly more pop vein: "When I created this music, I knew I'd have to perform it live. I couldn't create a record to go on the road and push [music] that was just too complex and way too eccentric for people to understand."

"In the beginning," Max continues, "I think 'Return of the Singer' and 'Existence' kind of went over people's head, because there were a lot of chord progressions going on, there were a lot of Eastern influences in the music. People were like, 'What is this?' But I think now they've been able to listen to it a few times, and it's grown on them, and they understand it. That's the kind of record I wanted to create—that was accessible but not immediately so."

Consequently, Max has created a deeply textured album. Co-produced with *Adrian Belew*, it features drummer *Matt Chamberlain*, bassist *Tony Levin* (recently on the road with *Peter Dinklage*), and guitarist *William Owsley*.

The songs are musically inventive and lyrically thought-provoking. "I wanted to draw people in by asking questions, not giving answers every time," he explains. "It was more about the parable or the riddle or story than it was about 'This is the answer.' It's a

record about human beings, about how we travel through this life on a journey, trying to find out who we are, why we are made the way we've been made, and what the truth is to our existence."

Max is not afraid to bare his soul in sharing his observations and experiences. He wrote or co-wrote each cut, and the songs are compelling. "At the end of each song, I wanted to come full circle, and for people to realize this is what I found in life," he says. "This is what gives me peace. One of the best examples on the record is the song 'Existence,' because it's talking about somebody running from the problems that are driving them down



and trying to figure out why they are on this planet. What is the meaning to my life, my relevance? At the end, it's basically a call to God saying, 'Just take it all, make it work, and make some sense.'"

Max, whose solo career is being managed by industry vet *Charlie Lico*, plans to promote *Stereotype Be* in Europe as well as the U.S. He has also written a new book, *Unfinished Work*, due in October via Thomas Nelson Publishing. "It talks about what Christian rock artists go through, being relevant to the world and then also keeping their faith intact," Max says. "It's a book about the music that I made on this record and why I made it—and the struggles that I'm going through."

"MTV will push all sorts of different religions, but they constantly shut the door on Christianity," Max adds. *Unfinished Work* "really talks it out from a winning perspective. It's more about me just telling the world how it is—how it's a struggle sometimes to be an entertainer and to have a deep religious faith."

Now that his solo album is behind him, Max is pleased with the result. "I feel like I've been very true to myself with this project," he says. "It's not like I, in any way, thought about changing who I am to fit a certain demographic. It was me just being who I am and making the best record I possibly could but also making a record that everyone could enjoy. That's what pop music is."

Pop Art Makes Splash In Argentina

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—In only three years, concert promoter Roberto Costa's Pop Art agency has evolved from a promising new name to a major force in the Argentine entertainment business. His company now includes artistic management, a concert-promotion division, and two indie record labels.

Costa—the former president of the international division of Daniel Grinbank's leader-of-the-pack Rock & Pop entertainment company—decided to go solo in late-1997. He debuted with Pop Art in January 1998, when he booked Backstreet Boys for their widely acclaimed first

performance in Buenos Aires.

His small outfit grew in the years following, with successful shows by more teen-pop acts (Aaron Carter, Five, Howie B.), plus a series of local



and international rock concerts in arenas and soccer stadiums by such acts as the Cult, Morrissey, La Renga, and Ratonos Paranoicos.

Last year, with the backing of powerful telephone company Telecom,

Pop Art organized a series of 100 free concerts nationwide, featuring rock, pop, jazz, tango, and folklore artists. The highlights were three season-linked festivals in Buenos Aires—affiliated Pop Autumn, Rock Winter, and Alternative Spring—that drew 25,000 fans of local and international cult bands.

Last January, these concerts evolved into the landmark first edition of Hot Festival, which drew 65,000 people to three days of concerts featuring R.E.M., Beck, Oasis, and Neil Young, among others. A second edition is slated for March 2002, once again coordinated by Miami-based Water Brothers' Phil Rodríguez (who coordinated Rock in Rio).

"The first challenge was to find a venue for our idea of organizing a rock festival near the Rock in Rio dates," Costa says. When a deal with the 45,000-seat Vélez stadium fell through, he says, "we soon discovered the untapped potential of the downtown polo fields [in Buenos Aires], with a beautiful green turf and the capacity of five soccer fields."

The result was a success, garnering rave reviews through the perfect coordination of three stages and themed tents. Gross revenue reached \$1.5 million, including \$600,000 from sponsors Telecom, Sky, Volkswagen, Levi's, Coca Cola, Marlboro, Adidas, record-store chain Musimundo, and advertising agency Agulla & Bacetti.

In addition to the concert division, Pop Art has done well with Tocka Discos, a small record company that is distributed by Universal Music Argentina. It has managed to strike gold with two live albums by highly popular Argentine rock bands from the late-'80s.

Classic-metal band Rata Blanca's *Grandes Canciones* compilation has sold 45,000 copies, and Rolling Stones-influenced group Ratonos Paranoicos has a certified gold album (30,000 units) with *Vivo Paranoicos*.

This month, Costa plans to repeat Tocka Discos' success with the debut of Pop Art Discos. First releases were alternative rock band Babasónicos' 10th album, *Jessico*, and a new recording by Fito Páez's former guitar player, Gabriel Carabalu. Releases from August to September include those by DJ Diego Ro-K, funkmaster Nito Cota, folk/blues singer Celeste Carballo, Brit-pop band Turf, and alternative rocker María Gabriela Epumer.

Costa says that the impact of the deep Argentine recession and new taxes on concerts made him decide to put more emphasis on the record division: "Due to these difficult economic times, I chose to work with projects that have a longer life span. And there is an excellent synergy between the agency and the record company. Large festivals are now better at mid-and long-term plans."



Latin Notas™

TELEMUNDO AT THE GRAMMYS: Although at press time many things remain undetermined about the Latin Grammys—including the final list of performers—this much is known: Sources say that Spanish network Telemundo is negotiating the rights to the exclusive Spanish-language TV pre-show. Telemundo reporters will be on hand to interview nominees and celebrities as they arrive at the venue.

Once inside, CBS takes over the show. What happens next will be the big test for the Grammys. When the show aired last year, it initially garnered a 6.1 rating, to an audience of 4 million homes. By comparison, the general-market Grammys last February had 17 million homes.

Presenters include Jon Secada, Nelly Furtado, Jennifer Lopez, Celia Cruz, and Lou Diamond Phillips. Performing acts at the Latin Grammys that have been confirmed so far include Luis Miguel, Alejandro Sanz, Thalia, and Juanes. The regional Mexican act has been filled by father/son duo Vicente and Alejandro Fernández.

Last week, Michael Greene—president/CEO of the National Academy of Recording Arts and Sciences (NARAS) and the Latin Academy of Recording Arts and Sciences (LARAS)—told *Billboard* that the Latin Grammys were led to speculate that other regional Mexican acts would be scarce, despite last year's disappointment over the same issue and the confirmation this year that regional Mexican music accounts for more than half of all Latin music sold in the U.S.

HALL OF FAME: In other Latin Grammy news, LARAS has announced the names of the 17 honorees whose work will inaugurate its new Latin Grammy Hall of Fame.

Included are albums and singles released more than 25 years ago that have been voted upon by a panel of recording-arts professionals. Inductees include Javier Solís' version of "Sabor a Mí," Santana's version of Tito Puente's "Oye Como Va," and albums by Caetano Veloso, João Gilberto, and Antonio Carlos Jobim, as well as a 1948 performance by Regino Salme de la Maza y Orquesta Nacional de España of Joaquín Rodríguez's *Concierto de Aranjuez*.

BILLBOARD LIVE: The relocation of the Latin Grammys to Los Angeles has not affected many of the Grammy and

non-Grammy related events that had been planned around the show in Miami. One of the main events is the Sept. 8 opening of the Billboard Live venue in Miami Beach. Musical guests are in the process of being booked, but names are being kept secret.

SOMEXFON IS OFFICIAL: Somexfon has been recognized as the official records companies' performance-rights association in Mexico. From mid-August, Somexfon will be responsible for monitoring and collecting performance rights for all the country's record labels—both major and independent—from various distribution channels.



The creation of Somexfon came about after a three-year joint effort between Amprofon (representing the majors) and Pronafon (representing independents). It also has the blessing of Inda Autor, the organization that represents the performance rights of authors. "It's significant because in Mexico, which is a huge territory, record labels have never exercised the right to collect from public performances," says Raul Vázquez, regional director of the chapter of the International Federation of the Phonographic Industry in Latin America. "This recognizes the rights of record companies. And, with the advent of the Internet, this type of revenue stream will be extremely important for record companies." According to Vázquez, negotiations are under way to determine fees.

ABSOLUT LATINO: Absolut Vodka has announced its first major foray into the Hispanic community with two concerts, called *Absolut Latino* Concerts. The first took place Aug. 29 in New York City and featured tropical artists *Hevy Dumbor* and *Toño Rosario*. A second show slated for Sept. 19 in Miami will feature *Dunbar* and *Tito Nieves*. This is the beginning of our efforts to market to the Hispanic community," Absolut Vodka marketing director Jim Schiefer says. "We will continue marketing our brands through other various public-relations events as we move forward into 2002." We wouldn't specify what those events would be, or even if they would be musical, saying only, "I will tell you this—we are committed to this marketplace."

América Latina...

In Argentina: Sum Records announced that the Aug. 27 release of new albums priced at \$18.99 by Sliptooth (*Joan*) and Megadeth (*The World Inside a Hero*) will include distribution in newstands with a bonus poster. This strategy is consistent with that of other Argentine record companies hoping to find new revenue channels beyond retail giant Musimundo and its recent problems with unreliable payments.

MARCELO FERNÁNDEZ BITAR

In Panama: Salsa singer Gilberto Santa Rosa played a benefit concert Aug. 30 in Panama City. Funds will go to the Patronato de Nutrición Infantil... Seven-time Latin Grammy nominee Juanes will play his first Panama show Oct. 4. The concert is organized by Producciones Voluen Brutal and sponsored by Diario El Universal and Radio 10, 88.1 FM Rock... Kiki Records owner Sergio Cambeiro is set to release the debut CDs by Son Miserables (*Son Miserables*) and Los Rabanes (*Por Que Te Pustas Berlo?*). Both are remastered versions of the original studio tracks. Los Rabanes are also at work on a live album.

AMASTACIO PUERTAS CALCEDO

In Mexico: Although Paulina Rubio and Thalia have the lead in developing solo careers, other former members of Timbiriche are also working on their own solo efforts. Benny Ibarra (now known simply as Benny) released his first solo album, *Todo o Nada* (Warner), this year, and it did well in the charts, thanks to the single "Uno," which Benny co-wrote with former band member Alix Bauer, who is dedicated to writing. Mariana Garza launched her solo debut with an eponymous album for children last month. Erik Rubins, who is still playing the part of Judas in the musical *Jesus Christ Superstar* in Mexico City, has released a pop-rock electronic album titled *Quadrasonic* (Universal).

TERESA AGUILERA

In Puerto Rico: Ángel López, former member of Tercera Son by Four, has recorded "Fly," the theme song to the VH1 movie *The Way She Moves*. While recording songs for an upcoming solo album, he is negotiating a recording contract with Sony Discos. Of the 10 songs expected on the album, López has already recorded eight, including tracks penned by Diane Warren, Omar Alfanno, and Alejandro Jaén. One of these, "Mi Corazón Muere por Ti," will be featured on the soundtrack of the next James Bond movie, slated to begin filming in the Dominican Republic soon... Tropical station Cadena SalSoul has the highest listening rating in Puerto Rico, according to radio-industry research firm Asesoros. According to Asesoros' mid-year survey—which tallies 4,000 interviews with listeners 12+ per hour for the hours of 6 a.m. to midnight—SalSoul has a rating of 3.3, followed by another tropical station, 2.93, with 2.1, and top 40 (English and Spanish) La X, with 1.5. Following them, with the same rating of 1.4, are La Mega (top 40 English), Radio Rele (news), KQ105 (top 40 English and Spanish), and Fidelity (AC English). They're followed by Latin rock station Cosmos 94 (1.1) and balladeers extemporáneo (1.0) and Sistema 102 (0.9). The results of the next survey will be published in January.

RANDY LUNA

Top selling latex allers are compiled from a national sample of retail store sales, in-store and internet sales reports collected, compiled, and provided by

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LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	58	2	LOS TIGRES DEL NORTE	Uniendo Fronteras	93
2	1	9	GRUPO BRYNDIS New York, N.Y. 10014-1000	Historia Musical Romantica	82
3	2	3	LOS ANGELES AZULES Los Angeles, Calif. 90015-1000	Historia Musical	2
4	3	4	PAULINA RUBIO Los Angeles, Calif. 90015-1000	Paulina	34
5	4	5	A.B. QUINTANILLA Y LOS KUMBIA KINGS	Shibbi!	85
6	5	7	VICENTE FERNANDEZ Houston, Texas 77002-1000	Historia De Un Ideal Vol. 1	50
7	6	6	LUPILLO RIVERA San Juan, P.R. 00909-1000	Desaparecido	37
8	10	13	MARCO ANTONIO SOLIS Houston, Texas 77002-1000	Mas De Mi Alma	58
9	11	8	PALOMO San Juan, P.R. 00909-1000	Fuerza Musical	39
10	9	9	LOS TRI-O San Juan, P.R. 00909-1000	Sonajer En Mi Manita	40
11	12	5	VICENTE FERNANDEZ Houston, Texas 77002-1000	Mas Con El Hombre Uno	44
12	9	11	CRISTIAN Houston, Texas 77002-1000	Azul	62
13	19	3	LOS TEMERARIOS Houston, Texas 77002-1000	Joyas	63
14	10	8	OLGA TANON Los Angeles, Calif. 90015-1000	Yo Por Ti	64
15	16	10	EL ORIGINAL DE LA SIERRA Los Angeles, Calif. 90015-1000	Homenaje A Cheliso Sanchez	65
16	14	7	JAGUALES Los Angeles, Calif. 90015-1000	Cosmo Lo Sengro Galapa	66
17	12	11	PEPE AGUILAR Houston, Texas 77002-1000	La Mejor De Nosotros	67
18	15	13	JACI VELASQUEZ Houston, Texas 77002-1000	Mi Corazon	68
19	16	12	MANU CHAO Los Angeles, Calif. 90015-1000	Proxima Estacion...Esperanza	69
20	18	18	RICARDO MONTANER Los Angeles, Calif. 90015-1000	Sueno Repetido	70
21	20	20	AZUL AZUL Los Angeles, Calif. 90015-1000	El Sapo	71
22	23	23	GRUPO EXTERMINADOR Houston, Texas 77002-1000	Resaca De Perros	72
23	24	22	BANDA EL RECCO Houston, Texas 77002-1000	Contigo Siempre...	73
24	22	22	CONJUNTO PRIMAVERA Houston, Texas 77002-1000	Amor De Amor	74
25	25	25	RAMON AYALA Y SUS BRAVOS DEL NORTE	En Vivo...El Hombre Y Su Musica	75
26	27	26	RIKY MARTIN Los Angeles, Calif. 90015-1000	La Historia	1
27	21	24	EL CHICHICUILOTE	12 Chichicuilotes con Banda	13
28	31	35	GILBERTO SANTA ROSA	Intenso	14
29	32	30	CHRISTINA AGUILERA	MI Reflejo	15
30	37	59	LOS TUCANES DE TULANA	30 Clasicos Libanes: Encuentro Mayor	12
HOT SHOT DEBUT					
31	NEW	1	MELINA LEON Los Angeles, Calif. 90015-1000	Corazon De Mujer	31
32	29	40	EL GENERAL Los Angeles, Calif. 90015-1000	El General In Back	32
33	29	40	VARIOUS ARTISTS	Blackheads 2001	7
34	33	22	SELENA Houston, Texas 77002-1000	Live, The Last Concert - Houston, Texas February 26, 1995	15
35	34	29	INTOCABLE Los Angeles, Calif. 90015-1000	14 Grandes Exitos	15
36	53	8	SI SE Los Angeles, Calif. 90015-1000	Si Se	35
37	54	2	FRANKIE NEGRON Los Angeles, Calif. 90015-1000	Pos To Placer	28
38	32	8	VARIOUS ARTISTS	Todo Exitos De Hip Hop	28
39	42	14	MARC ANTHONY Los Angeles, Calif. 90015-1000	Desde Un Principio - From The Beginning	1
40	50	48	GUSTY KINGS	Volant! The Very Best Of The Gusty Kings	3
41	35	13	BANDA MACHOS	La Remision	15
42	48	56	JOSE ALFREDO JIMENEZ	Los 100 Clasicos Vol. 1	42
43	34	62	JOAN SEBASTIAN	Sacred To Amor	5
PACESSETTER					
44	64	69	HUEY DUNBAR Los Angeles, Calif. 90015-1000	Yo Si Me Encanto	12
45	51	46	THALIA Los Angeles, Calif. 90015-1000	Ala	20
46	45	40	TIGRILLOS Los Angeles, Calif. 90015-1000	Que Lo Balleo Bien	23
47	56	49	SHAKIRA Los Angeles, Calif. 90015-1000	MTV Deployed!	1
48	40	40	LIBERACION Los Angeles, Calif. 90015-1000	25 Anos Vol. I & II	30
49	50	47	VARIOUS ARTISTS	No. 1 Uno De Exitos	4

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
Paulina Rubio Paulina A & M Los 3 J. JARQUE El General J. JARQUE El General In Back J. JARQUE Blackheads 2001 J. JARQUE Live, The Last Concert - Houston, Texas February 26, 1995 J. JARQUE 14 Grandes Exitos J. JARQUE Si Se J. JARQUE Pos To Placer J. JARQUE Todo Exitos De Hip Hop J. JARQUE Desde Un Principio - From The Beginning J. JARQUE Volant! The Very Best Of The Gusty Kings J. JARQUE La Remision J. JARQUE Los 100 Clasicos Vol. 1 J. JARQUE Sacred To Amor J. JARQUE	Olga Tanon Olga Tanon Yaike Yaike Los Huracanes Del Norte Los Huracanes Del Norte Los Angeles De Charlie Los Angeles De Charlie Guardianes Del Amor Guardianes Del Amor Puya Puya Los Campanantes Los Campanantes Jose Alfredo Jimenez Jose Alfredo Jimenez Chayanne Chayanne Intocable Intocable Juanes Juanes Los Invasores De Nuevo Leon Los Invasores De Nuevo Leon Jerry Rivera Jerry Rivera Nydia Nydia Control Control Grupo Ninche & Joe Arroyo Grupo Ninche & Joe Arroyo Various Artists Various Artists El Recco El Recco Luis Miguel Luis Miguel El Coyote Y Su Banda Tierra Santa El Coyote Y Su Banda Tierra Santa Julio Preciado Y Su Banda Perla Del Pacifico Julio Preciado Y Su Banda Perla Del Pacifico La Malfa La Malfa The Latin All Stars The Latin All Stars	Los Tigres Del Norte Los Tigres Del Norte Entra Tanguis Y Mariachi Entra Tanguis Y Mariachi Yaike Yaike En Vivo En Vivo Un Sueno Un Sueno Lo Mejor De Guardianes Del Amor Lo Mejor De Guardianes Del Amor Unlo Unlo 20 Exitos: Nuestra Canciones 20 Exitos: Nuestra Canciones Los 100 Clasicos Vol. 2 Los 100 Clasicos Vol. 2 Simplemente Simplemente En Para Ti En Para Ti Fuista Dia Fuista Dia Colectivo Romantico Colectivo Romantico 20 Exitos 20 Exitos Rivera Rivera NYDIA NYDIA Control Control Los Gigantos De La Salsa Los Gigantos De La Salsa Billboard Latin Music Awards 2001 Billboard Latin Music Awards 2001 La Mejor De Mi Vida La Mejor De Mi Vida Virus Virus 20 Exitos 20 Exitos Entre Amigos Entre Amigos 20 Grandes Exitos 20 Grandes Exitos Hot Latin Dance Hits Hot Latin Dance Hits

* Albums with the greatest debut sales in the week.
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WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER / (COMPOSER)	ARTIST	PEAK
NUMBER 1 (1)				2 Weeks at No. 1	
1	2	15	SO SE CURA UNA HERIDA (Jorge Drexler) / J. Drexler	Jacqui Velázquez	1
2	2	16	AZUL (Alejandro) / Alejandro M. Domínguez & Benavente	Craxton	1
3	4	9	COMO OLVIDAR (Alejandro) / Alejandro M. Domínguez & Benavente	Olga Tassan	3
4	3	16	O ME VOY O TE VAS (Alejandro) / Alejandro M. Domínguez & Benavente	Marcos Antonio Sells	2
6	7	14	NO ME CONOCES AUN (Pablo) / Pablo G. Costa & A. Torralba	Peluso	5
8	8	10	PUEDEN DECIR (Alejandro) / Alejandro M. Domínguez & Benavente	Gilberto Santa Rosa	1
5	5	10	ME VAS A EXTRANAR (Alejandro) / Alejandro M. Domínguez & Benavente	Pepe Aguilar	1
8	10	13	CON CADA BESO (Alejandro) / Alejandro M. Domínguez & Benavente	Hany Gauthier	5
9	7	15	BESAME (J. Domínguez) / M. Domínguez & Benavente	Ricardo Montaner	4
9	9	41	ABRAZAME MUY FUERTE (Alejandro) / Alejandro M. Domínguez & Benavente	Joan Gabriel	1
13	13	30	DESPRECIADO (Alejandro) / Alejandro M. Domínguez & Benavente	Lupillo Rivera	11
12	18	16	NO VALE LA PENA (Alejandro) / Alejandro M. Domínguez & Benavente	Nydia Con Joan Gabriel	12
13	11	18	YO NO SOY ESA MUJER (Alejandro) / Alejandro M. Domínguez & Benavente	Fuadon Rubio	7
14	15	23	NO TE PODÁS QUEJAR (Alejandro) / Alejandro M. Domínguez & Benavente	Conjunto Primavera	4
15	12	16	LA GRAN NOCHE (Alejandro) / Alejandro M. Domínguez & Benavente	Los Tucanes De Tijuana	13
GREATEST GAINER					
10	27	4	MI FANTASÍA (Alejandro) / Alejandro M. Domínguez & Benavente	Leo Tigras Del Norte	16
21	21	6	CADA VEZ TE EXTRANO MAS (Alejandro) / Alejandro M. Domínguez & Benavente	Gonzalo El Record	1
18	22	8	EL AYUDANTE (Alejandro) / Alejandro M. Domínguez & Benavente	Vicente Fernandez	3
19	14	11	MUERO (Alejandro) / Alejandro M. Domínguez & Benavente	Jerry Rivera	13
20	16	11	SOMBRA... NADA MAS (Alejandro) / Alejandro M. Domínguez & Benavente	Ricky Darcil	1
31	17	12	ME LIBERE (Alejandro) / Alejandro M. Domínguez & Benavente	El Gran Combo	11
22	28	9	ANONCIAR MIO (Alejandro) / Alejandro M. Domínguez & Benavente	Joan Sebastian	19
23	19	9	COMO OLVIDAR (Alejandro) / Alejandro M. Domínguez & Benavente	Tommy Torres	15
24	26	14	COMO SE LO EXPLICO AL CORAZON (Alejandro) / Alejandro M. Domínguez & Benavente	Victor Manzanillo	3
25	25	2	SI QUIERES (Alejandro) / Alejandro M. Domínguez & Benavente	Los Trece	25
26	32	24	SECRETO DE AMOR (Alejandro) / Alejandro M. Domínguez & Benavente	Angeles Williams	1
27	31	4	COMERTE A BESOS (Alejandro) / Alejandro M. Domínguez & Benavente	Frankie Negron	27
30	37	48	LA CALANDRIA (Alejandro) / Alejandro M. Domínguez & Benavente	Ramon Ayala & Jody Farina	28
39	24	27	DIME CORAZON (Alejandro) / Alejandro M. Domínguez & Benavente	Anemey Gutierrez	24
40	38	25	AMAME (Alejandro) / Alejandro M. Domínguez & Benavente	Rogelio Martinez	15
31	29	47	CONTESTAME (Alejandro) / Alejandro M. Domínguez & Benavente	Torre	29
32	30	48	SUERTE HE TENIDO (Alejandro) / Alejandro M. Domínguez & Benavente	Algeles De La Sierra	32
20	25	12	POR AMAR ASI (Alejandro) / Alejandro M. Domínguez & Benavente	Julio Preciado & Su Banda Perla Del Pacifico	10
HOT SHOT DEBUT					
34	39	1	CORAZON DE MUJER (Alejandro) / Alejandro M. Domínguez & Benavente	Melina Leon	34
38	33	23	PERO NO ME AMA (Alejandro) / Alejandro M. Domínguez & Benavente	Gilberto Santa Rosa	7
38	35	40	QUIESERA (Alejandro) / Alejandro M. Domínguez & Benavente	Joan Luis Guerra 40	35
37	42	13	TE HE PROMETIDO (Alejandro) / Alejandro M. Domínguez & Benavente	El Original De La Sierra	30
38	30	50	EL MALQUERIDO (Alejandro) / Alejandro M. Domínguez & Benavente	Los Hermanos Del Norte	30
39	36	26	DISCULPE USTO (Alejandro) / Alejandro M. Domínguez & Benavente	Los Tropicinos	12
40	43	39	SERA PORQUE TE AMO (Alejandro) / Alejandro M. Domínguez & Benavente	Hany Gauthier	5
41	2	2	TU CONVENCILA (Alejandro) / Alejandro M. Domínguez & Benavente	Ray Alejandro	41
42	39	37	A PUNTO DE CARAMELO (Alejandro) / Alejandro M. Domínguez & Benavente	Sección Del Ritmo	42
43	47	44	DOS CORONES, DOS HISTORIAS (Alejandro) / Alejandro M. Domínguez & Benavente	Julio Iglesias & Alejandro Fernandez	43
44	47	44	COMO LLEGO A TU AMOR (Alejandro) / Alejandro M. Domínguez & Benavente	Tito Nieves	44
45	40	3	DERECHO A LA VIDA (Alejandro) / Alejandro M. Domínguez & Benavente	Conjunto Primavera	4
46	46	2	DIME (Alejandro) / Alejandro M. Domínguez & Benavente	Edna Nezaire	46
47	44	4	CARTAS MARCADAS (Alejandro) / Alejandro M. Domínguez & Benavente	Casillas De Amor	43
48	35	6	POR UN BESO (Alejandro) / Alejandro M. Domínguez & Benavente	Gloria Estefan	32
49	39	9	VUELVE JUNTO A MI (Alejandro) / Alejandro M. Domínguez & Benavente	Public Enemy	31
50	41	26	ESCLAVO A AMI (Alejandro) / Alejandro M. Domínguez & Benavente	Pepe Aguilar	5

Compiled from a national sample of survey supplied by Broadcast Data Systems Radio Trac service. A panel of 57 stations (32 FM, 16 Top 40/Sales, 9 Regional/News) are electronically monitored 24 hrs a day, 7 days a week. Songs listed by Audience Impressions. * Records showing no increase in audience share in previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks is considered a "holder." ** Records showing a decrease in audience. Greatest Growth indicates sales with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 20 weeks. [©]1991, Billboard/ABC Communications and SoundScan, Inc.

Latin Pop Airplay

[illegible]**Tropical/Salsa Airplay**

CD	TRACK	TITLE	ARTIST	CD	TRACK	TITLE	ARTIST
			Imprint/Imprints-Latinal				Imprint/Imprints-Latinal
4	3	PUEBLO DECOR	SILVESTRE SANCHEZ ROSA Salsa Brava	10	1	TAN ENAMORADO	PURELLA VILLALBA
		CINCO OLIVAR	OLGA IVARON NUEVA JOLLA			NO VALE LA PENA	NOVA CEN JUAN CARLOS
		ME LEVANTE	EL BARRIO CUBANO Lambada			PO	PO
		CIN COLOS DEDOS	HUGO ELIASSON Salsa Brava			SAL DE ROSA	JOSEPHINE
		CINCO ME LOS EMPLEAS AL CORAZON	JOSEPHINE Salsa Brava			TRINCE EN SAL PRESENTATIONS	TRINCE EN SAL PRESENTATIONS
		SECRETOS DE AMOR	ANGELITO VILLALBA Salsa Brava			USE ME, JAMES?	ADRIAN PACTIFIC
		CINQUETE A BESO	WILLIAM VILLALBA Salsa Brava			CHROMEDANCE	CHROMEDANCE
		CINCO DE CLARA HEREDIA	JOSE VILLALBA Salsa Brava			NEOTRIVOLIA	NEOTRIVOLIA
		BRUNO	JOSEPHINE Salsa Brava, Lambada			TO ME PRESENTATIONS	TO ME PRESENTATIONS
		PENSO ME MI AMAR	OLIVIERO SANCIA PENA Salsa Brava			DIME	EDITHA NUNEZ
		AMAR	OLIVIERO SANCIA PENA Salsa Brava			CHOCLO DE CAJARI	CHOCLO DE CAJARI
		BIJUALI	ANITA BARRAL Salsa Brava			LET ME GO (STYL: ROPE)	ROPE
		CORAZON LLEVO TU AMOR	JOSE VILLALBA Salsa Brava			WE MET IN NEWY YORK	JOSE VILLALBA
		PENA DE AMOR	JOSE VILLALBA Salsa Brava			AMAZON	AMAZON
		TU ERES BUENA	JOSE VILLALBA Salsa Brava			TIPOLOGIA	TIPOLOGIA
		YO NO SOY EL AMAL	PAUL RAY A-BIO Salsa Brava			ABANDON MY FUTURE	ABANDON MY FUTURE
		LA CORDONERA	JOSE VILLALBA Salsa Brava			BEAT THE RHYTHM	BEAT THE RHYTHM
		QU CUANTO TE AMO	JOSE VILLALBA Salsa Brava			SONG'S	SONG'S
		CORAZON DE BRILLOS	WILLIAM VILLALBA Salsa Brava			CONTESTACION	CONTESTACION
		LLORA ALMA MIA	YVES AN SALAZAR Salsa Brava			CALALY	CALALY

Regional Mexican Airplay

POS	LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
1	1	ME HAN DADOZAS AMOR	PAULINA GARCÍA	1	DONDE LA VIDA	PAULINA GARCÍA
2	2	SEPTIEMBRE	LA FAMILIA DE LA CRUZ	2	CAPRICIOS MANDADOS	CONCEPCIÓN MARTÍNEZ
3	3	ME PARECE BUENAS	CONCEPCIÓN MARTÍNEZ	3	LEYES	PAULINA GARCÍA
4	4	LA GRAN MOJADA	LOS REYES DE LA SONRISA	4	Y LA MUJER	CONCEPCIÓN MARTÍNEZ
5	5	CUAN VEZ TE EXTRAÑO MÁS	SANDRA EL NOBINO	5	DEJAME AMARTE	CONCEPCIÓN MARTÍNEZ
6	6	EL ALFARERO	RODRIGO ESPINOSA	6	SUENO SU BÚGA	LA FAMILIA DE LA CRUZ
7	7	MI FANTASÍA	LOS TRES DEL NORTE	7	SOLEDAD	SANDRA EL NOBINO
8	8	Y LE FALTABA TU	SANDRA EL NOBINO	8	LA ROJINA	LA FAMILIA DE LA CRUZ
9	9	SI ME VUELVO A VER	MARCO ANTONIO	9	SEGURO PENAS	LOS TRES DEL NORTE
10	10	AMOR Y VIO	CONCEPCIÓN MARTÍNEZ	10	LOS REYES DE LA SONRISA	PAULINA GARCÍA
11	11	ME VALE EXTRAMAR	LA FAMILIA DE LA CRUZ	11	MI AMOR	CONCEPCIÓN MARTÍNEZ
12	12	LA CALABRINA	SANDRA EL NOBINO	12	AMOR ESTEY TU	RODRIGO ESPINOSA
13	13	SUABTE ME TENDRÉ	RODRIGO ESPINOSA	13	NO VUELVA LA PENA	CONCEPCIÓN MARTÍNEZ
14	14	ANAMÉ	RODRIGO ESPINOSA	14	DAMELO	LOS TRES DEL NORTE
15	15	POR AMAR AMÉ	JULIO PROCUPIÓN Y LA BANDA PAPA DE PAPA	15	EL DABAR DE UNA BOTELLA	CONCEPCIÓN MARTÍNEZ
16	16	Y DABAR SENDO TU	RODRIGO ESPINOSA	16	NO DESEOS	LOS TRES DEL NORTE
17	17	TE ME PROHIBO	EL DIBUJO DE LA SONRISA	17	BORRA DIBUJO	LA FAMILIA DE LA CRUZ
18	18	EL MALDIBOR	LOS REYES DE LA SONRISA	18	POR EL AMOR DE UNA MUJER	CONCEPCIÓN MARTÍNEZ

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio stations.

Chicos Add Hip-Hop To Cumbia Mix

BY RAMIRO BURR

SAN ANTONIO—Mexican group Chicos de Barrio has become one of the hottest dance acts in the Southwest by spicing up its big-horned *sonora cumbias* with rap and hip-hop rhythms.

Attracting a far younger crowd than is typical for a regional Mexican act, the 12-member band is redefining the genre for a younger, more urban, bicultural crowd.

But Chicos' appeal goes beyond the music. While the group's dynamic stage shows turn heads in the comparatively conservative regional Mexican market, equally noticeable are the band's colorful urban street clothes, which borrow as much from Eminem as from the Kumbia Kings.

"When they first came [along], we

booked them alongside vallenato groups," veteran concert promoter Carlos Kioss says. "Now, we regularly book them with *norriño* and tropical cumbia acts because they're dancing for us, because we get a family crowd. The parents come and bring their children."

The group's instrumentation includes keyboards, percussion, and an impressive three-horn section that recalls the big-horn power of Mexico's legendary Sonora Santera. Yet the key is the fusion of *sonora cumbias* and rap-hip-hop flavorings.

As most industry observers will point out, fusion is nothing new. In the rock/pop/cumbia genres, fusion groups include Rabanes, Los Illegales, Azul Azul, and Proyecto Uno. In the Tejano market, the Kumbia Kings have fused

hip-hop, funk, and cumbias.

In a recent interview, Chicos leader singer Dimas Maciel said the band did not mind the occasional odd looks as long as fans are dancing or getting down to the groove. In *la canda grupera*, they see us as strange creatures, because of our way of dressing, singing, and putting on a show.

[Our music] is very innovative. It's like tropical music fused with hip-hop and rap. We also put in salsa, vallenato, many other currents. In *la canda grupera* people are used to seeing vests, boots, hats, ties, and suits, and we come in with a very peculiar style of dressing—very *barrio* style, whether [Mexican] or American—so people freak out.

"More than anything, it's so that people identify us," Maciel continues. "In this market, the kids look to rap and rock artists, so people identify with our music, too. We can play a concert, and we can play a *grupero* dance."

Miguel Trujillo, managing director of the MCM/Warner Mex label, says Chicos' strength is in their youthful sound. "Many would say that their sound is cumbia—and it is, but not the typical cumbia. Chicos have taken the sound one step ahead. They've made it more appealing to all kinds of people, from Cancún to Chicago. The group can take this rhythm to a different level."

Chicos are among the hottest groups playing a musical fusion, says Isabelle H. Salazar, senior Latin buyer at Warehouse Music/To Music. "One particular CD that really sells well in our chain from Chicos is called *La Loka*. It came out more than a year ago, but it sells well," she says. "Many years ago, El General was the first Latino *rapero* introduced to our markets. He did exceptionally well for several years."

The band's latest CD, *Dominando el Contrabando*, was produced by Maciel and keyboardist Juan Angel Mejia. Two singles are getting heavy airplay at regional Mexican stations, including KLEY-FM here. "The cool thing about Chicos is how they mix the traditional sounds of the cumbia and vallenato and add a touch of rap and hip-hop," KLEY promotions director Michael Hernandez says. "El Gran Silencio described their music the best—it's like freestyle *norriño*."

Onstage, Chicos jump around, mixing hip-hop struts with tropical swing steps. The focus more on dancing than on what young people want and need, singer Susana Ortiz says. "On 'El Baile del Gavilán,' we got the idea to interpret that old *norriño* song in a new way, because many people danced to that classic song so many years ago."

Musically, the band also experimented in the studio. "This album is a little more innovative," Maciel says. "It has a little more fusion of styles, and [is] perhaps more acoustic. We don't use any samples. Everything's acoustic except the keyboards. We could have done any number of things in the studio, but you don't want to shake up the market with a radical change."

Jazz Notes™

THIRD'S CHARM: Every artist has a favorite means of self-expression. For contemporary jazz guitarist Joyce Cooling, composing is the most personal and fulfilling way to satisfy her creative muse. "Songwriting is my panacea," says Cooling, a New York City-born musician who has inhabited the San Francisco Bay-area music scene for the past two decades. "Writing is the best part of making music. The task of putting it down on tape

"He plays with the joy and spontaneity of a kid in a sandbox, just playing with sounds and making each note into a new adventure."

Cooling adds her own vocal touches to her recordings, and her vocal melodies around her guitar playing, and singing lead on the original pop/rock song "It'll Come Back to You."

While many players say they are drawn to their chosen instrument early on, Cooling's attraction to the guitar was more cerebral than instinctive. "I always loved three things in music—poly-rhythms, harmony, and a singing, voice-like quality," she says. "I tried percussion, but there was no harmony or vocal quality. Then I tried piano, which I had the percussion and harmonies but still did not emulate a singing voice. When I picked up the guitar, it had all three elements, since you can play percussive rhythms, play harmonies, and bend and slide notes to sound like a human voice."

Although the tide is turning, Cooling says that people are still surprised to see a woman playing jazz guitar. "At first, people would say I was getting gigs just because I was a woman and when I was starting out, they were probably right," she admits. "Maybe in the beginning, when I was just starting to play, I was not to be taken seriously. But you have to start somewhere. I just swallowed my pride, because I knew I had to be out there playing and learning."

"Women are out there, playing every instrument imaginable, and they are good. Just because we don't get all of the attention does not mean we don't exist."

NOTEWORTHY: *Class of 2001* (Sharp Nine, Aug. 28), featuring trumpeter Jeremy Pelt, saxophonists Marcus Strickland and Julius Tullentao, pianist Jeb Patton, bassist Brandon Owens, and drummer E.J. Strickland, brings together "an assortment of guys who are friends, who work together, and who are paying their dues on the New York jazz circuit," according to label owner Marc Edelmann. The release is the first in the projected annual "Class of..." series on the New Jersey-based label.

The Over-Edge label has inked a deal with Lightyear Entertainment/WEA for U.S. distribution. The first project under the new deal, *Goin' Home... A Tribute to Duke Ellington* (released Aug. 14), features more than 21 artists, including Jonathan Butler, Jon Hendricks, and rapper Guru, as well as an 18-piece orchestra. A portion of the proceeds will be donated to the Duke Ellington Foundation and to a charity that supports the AIDS crisis in Africa.



by Steve Graybow



CHICOS DE BARRIO

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Audio Track

NEW YORK

At producer "Roscoe" Ambel's Cowboy Technical Services Recording Rig in Williamsburg, N.Y., engineer Tim Hatfield recorded Steve Earle and the Dukes for the upcoming Nick Cassavettes movie, *John Q.* Earle wrote the song "America V. 6.0" for the film; Ambel is a member of Earle's band.

Studios A, K2, and C at Battery Studios were recently upgraded with Pro Tools 24 MIX systems. Clients taking advantage of the upgraded rooms this summer include former *Rage Against the Machine* singer Zack de la Rocha, who tracked his upcoming Epic set with producer Roni Size and Chris Ribando. Mary J. Blige mixed a track from *No More Drama* (MCA) with producer Ron Lawrence on the SSL 9080 in Studio A. Brothers Damian and Stephen Marley worked on tracks for an upcoming release. Meanwhile, Queen Latifah tracked her upcoming album in Studios A and K2 with engineer Jason Groucutt. Battery has also added DVD authoring into its mastering suite, where engineer Chaz Harper completed a DVD release for R. Kelly. Artemis recording artist Peter

Wolf was in Avatar's Studio B recording and mixing an album with producer Kenny White and engineer Nor Eaton. Special guests on the project include Glimmer Twins Mick Jagger and Keith Richards, the former contributing vocals to one song, the latter cutting guitar tracks on another.

NASHVILLE

Jewel was at Ocean Way Nashville to record tracks for her forthcoming Atlantic release with producer Dann Huff and engineer Jeff Balling.

Ocean Way also hosted the closing-night party for the Nashville Independent Film Festival to celebrate the film *Down From The Mountain*, which premiered at the festival. The movie features the late John Hartford and includes the Ryman Auditorium performance of the music from the film *O Brother, Where Art Thou?* Jewel was also at the Sound Kitchen with producer John Kurzweg (Cred), tracking on the API Legacy Plus in the Big Boy, Sound Kitchen's 5,000-square-foot tracking room. Shannon Lawson's MCA debut, produced by Mark Wright and engineered by Greg Dorman, was mixed in the Big Boy.

Alison Krauss was in the New room at Seventeen Grand Recording recording a children's album with engineers Gary Pacosna and Jason

Lehning. Dolly Parton also spent time in the New room with producer Steve Buckingham and engineer Neal Cappello.

Aaron Tippin, Kree, and Kenny Chesney all completed Christmas albums at Soundshop Recording. Following those projects, sessions began with opera singer Phil Zawiesza, who recorded with engineer Mike Bradley.

LOS ANGELES

Producer Greg Wattenburg brought *Dialhwalla* to Track Records' New V3-equipped North Room for an extended stay. Engineer Brian Scheubel overdubbed guitars, drums, and vocals for the band's upcoming Immigrant release.

Producer Matt Serletic and engineer Noel Golden were also in the North Studio, tracking Crash Radio directly to Pro Tools. At Capitol Studios, engineer Al Schmitt mastered the 5.1 version of Les Brown and His Band of Renown's *Session 55: 1936-2001* with Robert Vosgien, which will be released by DTS Entertainment and Doc Hollywood Records.

Please send material for Audio Track to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax 646-654-4681; send e-mail to cwals@billboard.com



by Christopher Walsh

GIANT STEPS: Following the path of DVD Video's "coming of age" (*Billboard*, Aug. 18), DVD-Audio (a similarly giant leap ahead of compact disc as DVD-Video is to VHS) is increasing in visibility and recognition. Offering 5.1-channel surround sound at 24-bit/96kHz resolution and additional content, DVD-Audio is an experience that, far more often than not, wins new adherents upon first listen. Similarly, the Super Audio CD (SACD), a Sony/Philips-developed format, is offering multichannel mixes from the vast Sony catalog.

Against the backdrop of these emerging formats, one New York City facility is finding that DVD-Video is

Blowfish's *Summer Camp With Trucks*, and video collections by Brandy and Tori Amos. Jensen's multichannel projects for DVD-Audio release include Metallica's 1991 eponymous set and Pat Metheny's *Imaginary Day*, both available now, while Grover Washington Jr.'s *Wavelength*, *No Secrets* by Chris Simon, and the Eagles' *Hotel California* are slated for the format. On the multichannel SACD front, Jensen mastered *52nd Street* and *The Stranger* by Billy Joel and James Taylor's *Hourglass*, all released July 17.

Jensen says that his new suite is better suited for surround monitoring, in part simply because it is larger. "We didn't have room for the full-size speakers in the room," he recalls, "so we had to step down a model with the B&W's in the back. When we got there, I could see what everybody was talking about [when they say] it's best to have matched speakers. Every room has its compromises but I think it works quite well. Our design intent was that it would work well for surround and for stereo, and it's done just that."



JENSEN

indeed laying the groundwork for its music-specific counterpart. Sterling Sound, one of the world's best-known mastering facilities, is well into the second phase of a move from its Midtown location to its new, 25,000-square-foot home on the top floor of the Chelsea Market, located in a former factory on Ninth Avenue.

Sterling's new home has been buzzing for more than a year. Mastering engineer Ted Jensen has been at work in his new suite since February 2000. (Phase Two of construction is to be completed in November, and the entire facility relocated from 1790 Broadway by January.) For Jensen, mastering for DVD-Audio has accounted for less of his work schedule than expected, but music projects for DVD-Video have provided an unexpected substitute as the format's audio counterpart and SACD grow in stature.

"DVD-Audio hasn't quite blossomed the way we originally thought," the Jensen acknowledges, "but what has stepped in [in its place] is a lot of DVD-Video stuff. A lot of people are mastering for music videos and things like that, so that's caught on. I've done far more of those than I have DVD-Audio."

Among the DVD-Video titles Jensen has worked on are *Bon Jovi's* *The Crush Tour*, *The Corrs' Live at the Royal Albert Hall*, *Hootie and the*

He further explains that surround projects now account for 20%-25% of his schedule. "I had quite a string for a while, then it died off. Now it seems to be picking up again. Warner is carrying the flag for DVD-Audio, and they're going to have to keep priming the pump. Hopefully we'll be seeing more of that."

Jensen's room is built around Sequoia 24/96 and Sonic Solutions 24/96 HD workstations and a Muth Audio CM 5000 analog console. In addition to the Weiss and Z-Systems digital processing gear brought from 1790 Broadway, he has added a TC Electronic System 6000 multichannel processor and analog-to-digital and digital-to-analog converters by Prism Sound and dB Technologies.

With hardware and software in place, Jensen reports that the main task now is getting familiar with the multichannel realm itself. "You have no real feedback loop, as it were," he explains. "With a stereo project, you've been doing it for so long you know how the room relates to the outside world. But with the surround stuff, it's very difficult to take it outside and see exactly what you're going to get. We have a little system in the lounge here, which feels a bit, but it is difficult to get that feel at all. It is going to do when you put it on a big home theater. So for us, getting the monitor system together and getting a feel for how it is going to relate was a challenge."

SEPTEMBER 8, 2001 Billboard Production Credits

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 1, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE (Artist) (Label)	FALLIN' (Alicia Keys) (RCA)	FALLIN' (Alicia Keys) (A. Keys) (A)	AUSTIN (Bruce Springsteen) (J. Braddock) (J)	IT'S BEEN AWHILE (Alan Jay Fenn) (J. Braddock) (J)	SMOOTH CRIMINAL (Alicia Keys) (J. Braddock) (J)
RECORDING STUDIO(S) (Location) (Engineer)	KNICKAWEYS (New York) Kenny "Krucial" Brothers	KNICKAWEYS (New York) Kenny "Krucial" Brothers	SONY TREE (Hollywood, CA) Ed Sney	NEC (North Hollywood, CA) James Murray	NEC (North Hollywood, CA) James Murray
CONSOLE(S) (DAWES)	Mackie 32-8	Mackie 32-8	Sony MXP 3050	Nova 8070 Pro Tools	Nova 8070 Pro Tools
RECORDERS	Tecum DA-80	Tecum DA-80	Sony 3348	Sony A27 Sony BM/MK/Pro Tools	Pro Tools
RECORDING MEDIUM	Quincy DAB	Quincy DAB	Quincy 67	Pro Tools Quincy GPS	Pro Tools
MIX DOWN STUDIO(S) (Location) (Engineer)	ELECTRIC LADY (New York) Russell Elevado	ELECTRIC LADY (New York) Russell Elevado	COOL TOOLS AUDIO (New York) Ed Sney	SONGTRACK (New York) Alan Mullins, Steve Sney	NEC (North Hollywood, CA) James Murray
CONSOLE(S) (DAWES)	SSL 9080 J	SSL 9080 J	Digidesign ProControl	SSL D Series substation	SSL 9080 J
RECORDERS	Studier A20	Studier A20	Pro Tools	Studier A27	Argenta AT 100 1/2"
MIX DOWN MEDIUM	BAF 90	BAF 90	Sony PCM 9000	Studier 12" Pro Tools BASAM SM 90	Quincy GPS
MASTERING (Location) (Engineer)	HIT FACTORY (New York) Mark Powers, J.	HIT FACTORY (New York) Mark Powers, J.	GEORGETOWN (New York) Denny Powell	SONY (New York) Vlado Meric	PRECISION (Hollywood, CA) Tom Baker
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	UNI	UNI

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ISSUE DATE: OCTOBER 13

AD CLOSE: SEPTEMBER 18

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MUSIC DISTRIBUTION

Songwriters' Muse Goes Live

Resource Web Site Adds Message Board, Webcast To Its Range Of Services

BY JIM BESSMAN

NEW YORK—The Muse's Muse Songwriting Resource Web site—at musemusic.com—has recently expanded its services with the addition of a message board that now has 600 members and a prerecorded Webcast radio show, *Radio Muse*.

The message board allows the nearly 8,000 subscribers to the site's monthly newsletter, *The Muse's Muse*, to contact each other directly and discuss such songwriter issues as overcoming writer's block, getting the most out of home-recording equipment, finding inspiration for songs, and getting radio airplay. *Radio Muse*, meanwhile, is a monthly show featuring the songs of the independent songwriters who use the Web site and newsletter.

The site has garnered praise from such publications as *Keyboard Magazine* and *American Songwriter Magazine* and won several Internet awards from music-top10 sites.net and coolsootheitheyday.com. It was started in 1995 by Jodi Krangle, a Toronto-based software-gaming company marketing director and a songwriter and member of quirky female folk trio Urban Tapestry.

"I wanted something unique with the word 'muse' in it—because to me, songwriters have always been muses to other people and susceptible to the muse themselves," Krangle says. In creating the Muse's Muse, she adds, she wanted to cover everything from the creative to the business aspects of songwriting.

The site features original articles and regular columns on a variety of songwriting writing by industry professionals and amateurs. It has songwriter interviews, chat rooms and chat listings around the Web, song samples and music reviews, and a daily "What's New?" site update. Also included are a list of international songwriting organizations, the newly instituted message boards, a regularly changing songwriting survey and responses to preceding ones, a publishing and administration question-and-answer (Q&A) section, classifieds, and listings of music publications and songwriting contests.

Additionally, the site holds a songwriting discussion room on Monday nights, that co-located with three other popular resource sites for songwriters: Jeff Mallett's Songwriting Site, UNISONG, and the Songwriting Education Resource. It promotes books relating to songwriting in a "Suggested Reading" section and provides links for subscribing to online magazines and purchasing music.

A "Music Resources" database of links to other music sites is also provided, as is the latest issue of *The*

Muse's Muse, together with an archive of previous issues dating back to its launch in March 1998.

"I've put together as much info into the site as possible," notes Krangle, who is happy to answer all questions except for "How do I



KRANGLE

become a songwriter?" and "Who should I talk to to get my songs noticed?" Both, of course, are extensively covered by various experts throughout the site.

Meanwhile, *The Muse's Muse* continues to grow. The August issue featured a copyright and publishing Q&A concerning international and U.S. copyright laws that was conducted by Nashville entertainment lawyer Duff Berschback and Carpe Diem Copyright Management president Nancy Reece. The issue also featured indie-music reviews, Krangle's book review of Mark W. Curran's *Sell Your Music: The Musician's Survival Guide to Direct Distribution on the Internet*, articles by songwriter/recording artist/author Harriet Schock and musician/publisher Charles Katz, and

notes on songwriting contests and marketing information.

Krangle followed the August newsletter with a bulletin about October's Nashville New Music Conference, at which the Muse's Muse and SongScope.com will co-sponsor a showcase night.

"Every day things change," Krangle says, adding that her site has just received a "pretty major mention" in English publication *Sound on Sound*. "All sorts of little things get added to the site all the time."

When she began the Muse's Muse, she says, there was only one other similar site, but "it was basically a page of links that had everything under the sun—not an interactive community, which I've tried to make out of mine."

While Krangle says that it isn't a full-time gig, the site—which, along with the newsletter, she produces at home—is "a very obsessive hobby. There wasn't a lot out there six years ago, and I sort of thought that if I put something together, maybe people would get involved. So I put together a page with an article or two, a classified section, and a songwriting survey, and asked people what they thought about the subject—and answers came in from everywhere. Before I knew it, people were offering articles and columns, and it just ballooned into something I have a blast doing."

The only downside, apparently, is the negative effect it has on Krangle's own songwriting. "I've been a songwriter a long time, but unfortunately, the site's bleeding me dry," she says. "But I'm fine with being a facilitator for other songwriters."



BMI Chrs St. James. At the BMI Christian Music Awards held recently in Nashville, ForeFront recording artist Rebecca St. James was honored with two Citations of Achievement for her broadcast achievements at American radio and TV. "Don't Worry," which she co-wrote with Matt Bronleewe, was recognized in the Christian hit radio category, while "I Believe in God" was honored in the AC category. Pictured following the ceremony, from left, are EMI Christian Music Publishing senior VP Steve Rice, EMI Christian Music Publishing creative manager Stacy Willbur, St. James, and EMI Christian Music Publishing VP of creative Rick Sneyd.

Words & Music



by Jim Bessman

BARBECUES AND BRIS': "We'll take you to barbecues and bris'—that's the kind of musical with this is!" So opens *Hello Muddah, Hello Fadduh*, the hit musical comedy based on the late Alan Sherman's uproarious parodies from such early '60s albums as *My Son*, the *Folk Singer* (a Grammy winner in 1963 and the fastest-selling album ever when it was released one year previously). The off-Broadway show, which debuted 10 years ago, returned last month to New York City's Triad Theater on the Upper West Side, where it's been packing them in ever since.

The show will also spawn a cast album on an as-yet-undetermined label in the fall—and it's about time. Even though Sherman's songs were very much of a time and place—post-war suburban Jewish middle class, to be precise—they still resonate warmly. And besides, all that's left of him in print is *Rhino's My Son*, the *Greatest: The Best of Alan Sherman*.

Conceived and written by Doug Bernstein and Rob Krausz, *Hello Muddah, Hello Fadduh* is named after Sherman's chart-topping summer-camp spoof from his 1963 album *My Son, the Nut*, which was sung to the tune of composer Ponchielli's "Dance of the Hours." The show follows the relationship of Sarah Jackson and Barry Bochman—the characters in "Camp Jackson," Sherman's parody of "Pine Apples"—from birth to the San Granada settling of the title track, through college, marriage, and parenthood in New Rochelle to retirement in Miami. Featured along the way are a score of Sherman classics, including "Sir Greenbusen's Madrigal" (a parody of "What Child Is This?"), "Harvey and Sheila" ("Hava Nagila"), "Grow, Mrs. Goldfarb" ("Grow Worm"), and "The Ballad of Harry Lewis" (a takeoff on "The Battle Hymn of the Republic," about a garment worker who died in a fire "trampling through the warehouse where the drapes of Roth are stored").

A short, overweight *meshugener* with a singing voice that Sherman admitted in his autobiography sounded "like anyone singing in the bathtub," Sherman's initial recognition came as the creator of the quiz show *I've Got a Secret*. But he failed in his brief stint producing *The Steve Allen Show* and fell back on performing the nutty parodies he'd long been doing at show-bus appearances.

"There he was at the piano, singing these songs that were just hilarious," music-business legend Joe Smith recalls. "Seventy-six

Sol Cohens' to 'Seventy-six Trombones' from *The Music Man* and 'When you walk through the Bronx/ Keep your head up high' to 'You'll Never Walk Alone—these things are still indelible in my mind.'"

Smith had just joined Warner Bros. and signed Sherman to the label. "Korvettes was a major retailer in New York at the time, and *My Son, the Folk Singer* was on the checkout counter," he says. "Everybody was buying it, because it was such a great, New York



SHERMAN

kind of thing. And his parodies were much hipper than Sammy Cahn's—who was great with words—but Alan had this warm *harmish* thing."

Sherman's parodies were so popular, in fact, that even President Kennedy was overheard singing "Camp Jackson." But Sherman's superstardom, unfortunately, did not outlive Kennedy.

"He was a short, fat guy who was so talented and self-destructive," Smith says. Sherman, whose life had been troubled prior to becoming famous, celebrated his sudden celebrity to excess: A chain-smoker and heavy drinker, he died just short of age 49 from emphysema in 1973, his career long in decline.

It was long, too, from the frozen moment of innocence and optimism so wondrously reflected in his prized parody songs and embodied in the brief Kennedy presidency. Of course, maybe that time never existed in the first place, other than as seen on reruns of *The Dick Van Dyke Show*—which was set in New Rochelle—and in the childlike, universally appealing world of the great Alan Sherman, whose work lives on in *Hello Muddah, Hello Fadduh*: As Smith notes with some certainty, "There's been nobody like him since."

JAPAN

TOKYO—Can foreigners help put the Japanese music business back on track?

Two years ago, French automaker Renault took a 36.2% stake in troubled Japanese automaker Nissan and named Renault executive Carlos Ghosn as Nissan CEO/president as part of its plan to put the Japanese firm back on track.

The appointment of a *gaikin* ("foreigner") as Nissan's CEO/president caused a few eyebrows to be raised in Japanese business circles. But through radical cost-cutting measures and restructuring, Ghosn has restored Nissan to profitability.

Now Japan's oldest record label—Nippon Columbia—finds itself in a situation similar to that of Nissan two years ago. In May, the U.S. investment firm Ripplewood LLC announced that, effective October, it will take a 41.7% stake in Nippon Columbia, with former parent company Hitachi holding a 27.5% share. The label's Denon hardware division will be spun off as a separate company that will be almost entirely owned by Ripplewood. As part of the plan, former BMG Entertainment CEO Strauss Zelnick—who heads New York-based holding company ZelnickMedia—will become Nippon Columbia's chairman while continuing to be based in New York. Ripplewood, meanwhile, is searching for an experienced Japanese music executive to replace outgoing president Tadahiko Shinohara.

"We are in the process of recruiting a senior management team, including a CEO and CFO, although we have nothing yet to announce," says Zelnick. "The deal is anticipated to close Sept. 30, and we hope to have our team, as well as a reorganization plan, fully ready to go at that time."

Whoever winds up in the driver's seat at Nippon Columbia can expect a rough ride as they deal with thorny issues such as staff layoffs and restructuring. "The new management has to place priority on finding new domestic acts," comments one industry source. "They can't live off of the catalog of Hibari Misora [Japan's late, great queen of *enka* ballads] forever."

Nippon Columbia, with its long and illustrious history (the company was founded in 1910), enjoys an

Investing In The Future

Can overseas companies' capital and creativity boost the fortunes of a lagging music market? By Steve McClure

enormous amount of goodwill in the Japanese music business. Notwithstanding its takeover by a foreign company, people in the business here want to see Nippon Columbia survive. Its demise would be a huge psychological blow to the Japanese music industry.

Seeking the help of an overseas investment firm—an unprecedented move by a Japanese label—illustrates the serious problems facing Nippon Columbia and other old-line Japanese record companies that have failed to move with the times. Top executives at several Japanese labels say privately they expect a major shake-out in the industry in the next few years against the background of the territory's increasingly tough market conditions.

In the first six months of the year, shipments by the Recording Industry Assn. of Japan's 23 member labels

were down 10% over the corresponding period of 2000, dropping to 194.4 million units, representing a wholesale value of 262.6 billion yen (\$2.1 billion), down 4%.

Another aggressive move by a foreign company into the Japanese music market that attracted a lot of attention was Zomba Records Group's decision to set up a stand-alone operation in Japan. Zomba Records (Japan) K.K. began operations last Oct. 1, with Tak Kitazawa, formerly head of the international division of publisher Fuji Pacific Music, serving as president of the new company.

Zomba isn't going it alone in Japan, though. Sales and distribution are being handled by Avex, Zomba's licensee in Japan since 1996, via Avex Distribution Inc. A characteristically upbeat Stuart Watson, managing director of the Zomba International Records Group, sees the recent downturn in sales of international product in Japan as a golden opportunity for Zomba.

"The entire Japanese music industry is currently bemoaning a decline in international music sales, instead of looking at ways to grow sales," says Watson. "Zomba believes this is the very time to launch a new company."

ENTER PRODUCTION AGENCIES

While Zomba Japan has so far concentrated exclusively on marketing non-Japanese product, the new-look Nippon Columbia will face the challenge of finding hot domestic talent ASAP. And that will likely mean forging key alliances with Japan's powerful production agencies, which wield enormous power. Some of the most successful labels operating in Japan today—the Being group of labels, Zetima and Johnny's Entertainment—were set up relatively recently by production companies who decided to take the record companies on at their own game.

The latest Japanese production agency to set up its own record company is the enormously powerful, long-established Yoshimoto Kogyo organization, which launched the R&C Japan label in May. R&C's president is Takeyasu Hashizume, who, until August 1999, was president of Warner Music Japan, division cast

Continued on page 56

west Japan, and a Sony executive prior to that. Hashizume half-jokingly describes the production agencies' labels as "the revenge of the Japanese."

"The major record companies [in Japan] are going to crash," he says, criticizing what he sees as the short-term-oriented thinking at foreign-affiliated labels, which are under pressure to show a profit each quarter.

But, as one industry source notes, a lack of fiscal discipline at Nippon Columbia—which could rely on the support of parent company Hitachi—led to that label's buyout by Ripplewood.

While Ripplewood is bullish about the prospect of reversing Nippon Columbia's declining fortunes, Liquid Audio's recent experience with its Japanese operation highlights the potential pitfalls of doing business in Japan.

In July, Liquid Audio Inc. severed connections with its troubled Japanese franchise, Tokyo-based Liquid Audio Japan (LAJ), which had been set up in 1998. Alex Abramoff, former president of Universal Music K.K. label Mercury Music Entertainment, quit as LAJ president less than a year after taking the job (*Bulletin*, June 7), noting that he had been forced to take care of unexpected "clean-up work" at LAJ.

Specifically, soon after Abramoff took office in September 2000, Masafumi Okanda, a former LAJ presi-



Key to digital distribution: Sanyo cell phone

dent, was arrested in Tokyo along with four other men on suspicion of kidnapping and beating a former company board member in June 1999. That kind of internal turmoil prevented LAJ from becoming a serious player in the Japanese market, much to the frustration of Liquid Audio in the U.S.

Liquid Audio now plans to set up a wholly owned operation in Japan.

TIES TO SOUTH KOREA

And, just as various overseas players are plunging headfirst into the Japanese market, many Japanese music companies have been taking a closer look at neighboring South Korea, Asia's second-biggest music market. South Korea began liberalizing its markets to Japanese imports in 1998 as part of President Kim Dae-jung's efforts to improve bilateral ties. Among the items that have since been allowed into South Korea are Japanese magazines, comic books, non-age-restricted movies, award-winning animated films, TV documentaries, computer games and non-Japanese-language music recordings.

But a recent controversy over a high-school textbook that China and Korea say whitewashes past Japanese aggression resulted in a decision by the South Korean government to freeze the ongoing liberalization of Japanese pop-culture imports.

Regardless of politics, several Japanese music com-

JAPAN

KEY MUSIC COMPANIES OF JAPAN

Sony Music Entertainment (Japan)

President/CEO: Eiji Kishi
Web site: www.sonymusic.co.jp
Major acts: Ami Suzuki, Ken Hirai
Market share: 16.8%

Avex Inc.

Chairman/president: Tom Yoda
Web site: www.avex.co.jp
Major acts: Ayumi Hamasaki, globe, Every Little Thing, Max
Market share: 14%

Toshiba-EMI

President: Masaaki Saito
Web site: www.toshiba-emi.co.jp
Major acts: Utada Hikaru, Ringo Shima, Utifus, Hitomi Yaida
Market share: 13.8%

Victor Entertainment

President: Motono Nishimura
Web site: www.vicmusic.co.jp/top.html
Major acts: Southern All Stars, Us, SMAP
Market share: 10%

Universal Music Japan

President: Kei Ishizaka
Web site: www.universal-music.co.jp
Major acts: Spitz, Masaharu Fukuyama
Market share: 9.9%

BMG Funhouse

President: Hidehiko Tashiro
Web site: www2.bmgjapan.com
Major acts: Misa, Kazumasa Oda
Market share: 5.3%

Warner Music Japan

Chairman: Hiroshi Inagaki
Web site: www.warnermusic.co.jp
Major acts: Yuki Koyanagi, Ryoko Hirose, Sugar Soul
Market share: 4.6%

Zetima

President: Hiroaki Matsuda
Web site: www.zetima.co.jp/index2.html
Major act: Morning Musume
Market share: 3.9%

Nippon Columbia

President: Tadahiko Shinohara
Web site: music.denon.co.jp
Major acts: Hibari Misora, Thee Michelle Gun Elephant
Market share: 3.3%

Pony Canyon

President: Akinori Inaba
Web site: www.ponycanyon.co.jp
Major act: Gray
Market share: 2.3%

Note: Top ten companies are listed by market share based on SoundScan Japan data for Jan. 1-July 1

panies are steadily expanding their presence in the Korean market and forging links with their Korean counterparts. Avex, for example, signed a licensing deal last November with leading South Korean label S.M. Entertainment, under which Avex CDs will be released in South Korea by S.M. and Avex will release S.M. recordings in Japan. It was the first such deal between a Japanese and a Korean label.

One of the first fruits of the collaboration between Avex and S.M. Entertainment was the Japanese debut of Korean female vocalist BoA, whom Avex is giving the full-on promotional treatment in Japan.

RIISING FOREIGN MUSIC

One bright spot amid Japan's grim market conditions is that foreign music, which in the past few years has seen its share of the Japanese market grow smaller and smaller, showed a slight uptick during the January-June period, with shipments up 3%. The main reason for that is astute marketing—including prime-time TV commercials—by Japanese labels of compilations of non-Japanese music, such as Toshiba-EMI's *Classical Ever!* series and Sony's series of *Max* releases.

In an unusual joint project, Warner Music Japan and Universal Music K.K. in June released *Super Stars*, a two-CD set featuring 40 blasts from the past by such Western acts as Eric Clapton, the Monkees, a-ha, Ben E. King and Enya. While the concept for the album came from the labels' European affiliates, fully half the tunes on the Japan edition of *Super Stars* were chosen by the two Japanese labels.

The set has sold some 250,000 copies so far, according to WMJ. "If we 'localize' foreign music, we can reverse the trend of declining foreign-music sales in Japan," explains WMJ spokesman Akira Takesuchi. WMJ's next big foreign-music compilation is *Sweet Melodies*, a two-CD set of Burt Bacharach songs culled from Rhino Records' previously released 3-CD Bacharach boxed set.

The kind of "localization" mentioned by Warner's Takesuchi is what MTV knows it needs to do if it wants to succeed in the Japanese market. The music-video broadcaster returned to Japan at the beginning of 2001 after a two-year hiatus. MTV Japan, which reaches some 3 million households, scored a major coup in July by signing up Japanese superstar Utada Hikaru to do the first-ever made-in-Japan *Unplugged*.

MTV Networks International president Bill Roodie says MTV Japan will closely reflect local culture and points out that MTV's re-entry into Japan marks the first time the U.S.-based music-video channel has simultaneously launched its TV and online (MTVi) services.

"There are tons of convergence shows that we're doing, because Japan is a leader in text-messaging," Roodie says. "Cell-phone use is big-time; young kids love their cell phones. We've got all sorts of shows that intertwine the two, which gives them a chance to communicate with the channel, and the channel to communicate with the audience."

HI-TECH TECHNIQUES

Roodie isn't the only person who sees mobile phones as playing a key role in promoting and marketing music in Japan in the future.

Toshiaki Hioki, manager of Sanyo's Hypermedia Research Center, says cell phones—not the Internet—are the key to digital distribution of music in Japan. "I don't think the Internet will work," he says. "It'll never be viable. [Marketing will] only succeed through mobile phones."

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JAPAN

Indies Crack The Market

Successful Licensing Deals Require Commitment, Passion And Flexibility. By Peter Serafin

TOKYO—Given that Japan is the second-largest music market in the world, any overseas independent label savvy enough to put together a licensing/distribution deal with a Japanese partner is well on its way to financial success, or at least solvency. Right?

Think again. Mark Twain's astute observation has never been more true than in the music business: Figures don't lie, but liars can figure.

It is true that 17% of the prerecorded music sold worldwide is sold in Japan. But domestic product accounts for roughly 80% of those sales. And, of the remaining 20%, major foreign acts on the big labels account for the lion's share of revenue.

Despite this, many indie releases from small overseas labels can and do get distributed in Japan through non-mainstream channels every day, to the benefit of all involved. So how does the intrepid indie label crack the world's second biggest music market?

"It's a buyer's market for us," says one Japanese industry source, speaking on condition of anonymity. "Everybody—absolutely everybody—wants in [to Japan], so we have our pick."

THE PLAYERS

With few exceptions, most Japanese licensees are small operations with anywhere from one to 30 employees. And, like their overseas counterparts, they love the music they deal with.

Avex (www.avexnet.or.jp), now one of Japan's biggest labels, started out by importing European dance music back in the late '80s. Although the company has since developed a roster of domestic acts, it continues to play an active role as a licensee of overseas music.

"We were the exclusive Japan licensee of Jive Records, so we handled Backstreet Boys, Britney Spears and 'N Sync," says Haji Taniguchi, Avex's director of international repertoire. "The relationship ended when [Jive's parent company, Zomba] opened its own office here last October. Now we focus on dance-oriented music from Europe, as well as R&B, rap and Latin/club music from the United States."

Tokyo-based P-Vine Records (www.blv-act.co.jp) has been around since 1975. It licenses American roots music—primarily blues, jazz, R&B and gospel—as well

as a wide range of African, Afro-pop, Caribbean and related genres. The company also publishes two Japanese-language music magazines: the monthly *Black Music Review* and the quarterly *Blues and Soul*.

"During our first five years in business, we licensed mostly old titles from back catalogs," says Yasufumi Higurashi, P-Vine's managing director. "But now we sell about 70% new material and 30% catalog."



HOWLING BULL
JAZZ & BLUES



BUFFALO RECORDS

Howling Bull Records (www.howling-bull.co.jp), also located in the Japanese capital, licenses "extreme, hardcore/metal music," according to label president "Gees" Kosugi. The label currently holds licenses on about 70 titles from overseas.

King Records International, a subsidiary of old-line Japanese label King Records (www.kingrecords.co.jp), currently licenses material from Vanguard Records and, in the past, has licensed music from several overseas indies. Respect Records (www.respect-record.co.jp),

based in Tokyo, concentrates on Hawaiian and other tropical genres. It recently licensed *Soul Makassar* by the Madagascar group Tarika.

IT TAKES PASSION

These, along with other specialized labels, have a similar approach to finding material they're interested in. A&R departments are staffed with people who are passionate about their genre of music.

"Someone from our A&R staff listens to every promo CD sent to us," says Avex's Taniguchi. Most of the other labels say they follow the same policy.

In addition, A&R people scour industry publications and sources, fanzines and the Internet to stay on top of release schedules. Most also have personal relationships with their A&R counterparts at the licensors' labels, and sometimes with the musicians themselves.

Release schedules and pre-release publicity are also handled differently here. In the States, it usually takes about a month from the time the record is pressed until it reaches retail; in Japan, it's often closer to three months.

Record companies need two to four weeks before release for promotion. Prior to that, Japanese liner notes and press kits must be written, and lyrics transcribed and translated. With these additional expenses, the domestically pressed version usually costs 300-500 yen (\$2.42-\$4.63) more than the import. Despite this, Kosugi claims that Howling Bull generally prices its releases at or below the price charged for the import version.

It is crucial that reviews and artist interviews (in lieu of a concert/publicity tour) be timed around the release date. Again, translation and preparation takes time. Licensees also like to include bonus tracks on the domestic releases as another way to make the product more desirable.

Even with these circumstances, licensees prefer that the domestic CD be released prior to, or at least simultaneous with, the date the import hits the shops. Ultimately, this can also

benefit the licensor, since Japanese publications rarely review imports, especially in non-mainstream markets.

Chicago-based blues label Alligator Records has enjoyed fruitful relationships with several Japanese labels for decades. The company originally exported material to both P-Vine and Vivid Sound. Then, in 1992, it signed an exclusive licensing agreement with King Records.

"Over the years, King cherry-picked the best of our catalog," reports Bob DePugh, Alligator's director of

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JAPAN

Critic's Choice

Billboard's Asia bureau chief Steve McClure in Tokyo offers his choice of 10 of the most notable artists to watch on the Japanese music scene.

Artist: **Ajico**
Album: *Fuka Midori*
Label: Speedstar
Distributor: Victor Entertainment
Publisher: Kilauea Publishers/
Wild Corp.
Management: Aloha Productions/
Wild Corp.



With the notable exception of Yellow Magic Orchestra, the supergroup concept has never really caught on in Japan. But the formation of Ajico last year shows that there's hope for the idea here yet. The band comprises Kenichi Asai, former vocalist/guitarist for rock trio Blankley Jet City; the superlative and enigmatic female vocalist Ua; Tokio, bassist with popular new rock/rap trip Rize; and drummer Kyoichi Shino, who had previously worked with Ua. Freed from the stylistic straitjacket of Blankley Jet City, Asai stretched out both as a writer and

a guitarist on *Fuka Midori* (Deep Green). He leads Ajico into several improvisational bits that give full vent to the musicians' desire to go beyond the conventional pop-song format. Ua, the band's main vocalist, showed once again why she is one of the Japanese music scene's most intriguing artists, her singing somehow simultaneously earthy and ethereal. The only thing that spoils *Fuka Midori* is the singing of Asai, who unfortunately belongs to the strangled-ferrret school of Japanese male rock vocalists.

Artist: **Brahman**
Album: *A Forlorn Hope*
Label: Tactics Records
Distributor: Toy's Factory
Publisher: Toy's Factory/Tactics Records
Management: Tactics Records

In the last few years, Brahman has developed into arguably the best exponent of the genre known in Japan as "melo-core" or "melodious hardcore." On *A Forlorn Hope*, Brahman stretches the melo-core template to include, for example, elements of flamenco and even country. Brahman is a formidable live act, but on *A Forlorn Hope* the band proves it's got what it takes to make great records: well-written songs with hooks to spare and strong performances, augmented by clear, unfussy production. Vocalist Toshi-Low proves he is no one-dimensional shouter, displaying subtle vocal skills on the band's slower numbers. The album's standout track is "Deep," a fast-paced rocker previously released as a single. It highlights Brahman's strengths: passion, power and precision.



Artist: **Captain Funk**
Album: *Songs of the Siren*
Label: Sublime Records
Distributor: Music Mine
Publisher: Music Mine Inc.,
Superschnozz (Tower Records)
Management: captainfunkgmt@hotmail.com



One of Japan's most in-demand DJs/remixers, Captain Funk has firmly established his credentials as a recording artist with his second album, *Songs of the Siren*. Starting with the driving, infectious opening track, "Planet Kharmia," the Captain (real name: Tatsuya Oe) takes his listeners on a high-energy, roller-coaster ride on an album full of relentless beats, brilliantly employed samples and punchy rock guitar. Guest artists on *Songs of the Siren* include Canadian singer/songwriter Ron Sexsmith (featured on "Lucid Dreams: Version 1"), Zoobombs vocalist Don Matsuo and Tokyo-based horn section Black Bottom Brass Band. Besides "Planet Kharmia," another killer track on the album is "Losin' My Way," which was released as a single. *Songs of the Siren* shows why Tokyo's club-music scene is one of the world's liveliest and most eclectic.

Artist: **Dabo**
Album: *Platinum Tongue*
Label: Reality Records/Def Jam Japan
Distributor: Victor Entertainment
Publisher: Universal Music Publishing/
Lexington Co.
Management: Reality Records



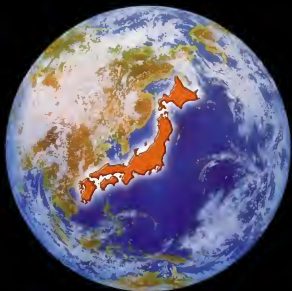
Platinum Tongue, the debut solo album by Dabo, lead vocalist of Tokyo-based hip-hop act Nitro Microphone Underground, proves once and for all that Japanese rap has come of age. The sound is hard, uncompromising and serious, and Dabo's lyrics are full of romantic but streetwise sentiment. Various Japanese DJs produce individual tracks on *Platinum Tongue*, which comprises hardcore cuts such as the title track, more soulful stuff like "Pinky—Dakara, Sono Te

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JAPAN

INVESTING IN THE FUTURE

Continued from page 36

While mobile-phone music downloads could be the shot in the arm that the Japanese music industry needs, right now Japan's ubiquitous cell phones are the bane of the music business.

Ask anybody in the Japanese music industry why music sales are falling, and they'll likely give you a simple, one-word answer: *keitai* (mobile phones). Young Japanese spend much, if not most, of their disposable income on their mobile phones.

Besides chatting with friends, Japanese also use their *keitais* to exchange E-mail and, through services such as NTT DoCoMo's i-mode, to surf the Internet.

According to the Japanese government, just over 47 million Japanese, or 37% of the population, were connected to the Internet at the end of last year. That's a 74% increase over the previous year, and much of that growth was due to users connecting to the Internet via their cell phones.



Many Japanese—approximately 8.16 million—have no other means of gaining access to the Internet than their cell phones. And most of those users are teenagers or in their early 20s—the music business' key demographic.



This means that, while Internet use is steadily gaining ground in Japan—where Internet penetration has lagged behind that in other industrialized countries—music downloads may not become big business until it becomes easy and cheap to do so via mobile phones.



That could start to happen after October, when NTT DoCoMo is scheduled to introduce third-generation (3G) mobile phones. The 3Gs promise to make downloading music by phone much more attractive, since the new service has a much wider bandwidth than current *keitai* and PHS (personal handy phone) services.

From top: Bill Roedy,
Bruce Zelnick
and Stuart Watson

DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before next April and 6 million by the end of fiscal 2003.

Some Japanese companies have already introduced music-download services to get in early on what they see as a promising new business field. Late last year, for example, Sanyo Electric Co. launched the first such service in Japan, *keitai de music* (music by *keitai*), in cooperation with electronics companies Hitachi and Fujitsu and record label Nippon Columbia. Until 3G becomes a reality, however, plans to use mobile phones to revive music sales in Japan will remain on hold.

Between music via mobile phones and foreigners moving aggressively into the market, it promises to be an interesting year ahead in the Japanese music business. ■

Universal Music Japan -The Mastery of Sound

<http://www.universal-music.co.jp/>



UNIVERSAL MUSIC

JAPAN

INDIES CRACK THE MARKET

Continued from page 58

licensing. "They sold several thousand copies of each of several titles of our vintage stock, but they weren't interested in our new artists."

A&K personnel changed at King, and the existing licenses expired. Alligator revived its relationship with

P-Vine, which licensed 10 titles in 2000 and another 10 thus far in 2001.

Besides licensing, there are also a number of niche importers in Japan. Eighteen months ago, Doug Allsopp, an American living in Tokyo, set up Buffalo Records to import alternative-country titles. He works with Bloodshot, Sugar Hill, Sci-Fidelity and other labels, selling both in-store and online through his Japanese Web site at www.buffalo-records.com.

"At this point, we're actually importing from overseas and paying royalties there," Allsopp says, "but licensing is the next step. We hope to be doing that soon."

Allsopp is in constant contact with his network of record-shop buyers, who will often make suggestions or ask him to import small quantities of specific titles.

"I've even gotten orders from buyers at Tower," he states. "If an alternative-country title is too obscure for the Tower warehouse, they'll ask me to track it down for them. I'll see if I can generate interest from some of the other shops and combine them to place a big enough order to make it worthwhile."

Although he's happy with the performance of some titles, Allsopp cautions prospective licensors not to get their hopes up. "We got reviews in 20 different magazines for Ryan Adams," he says, noting how unusual that was for an import album. "But sales were still poor—only 700 to 800 copies."

HOW TO SUCCEED

"Music attractive to Japanese audiences is different than in the original territory," says Ave's Taniguchi. "Sometimes, there is a time lag. Trance music peaked in Europe a year ago but is now becoming very popular in Japan. That affects what we look for."

Personal relationships are important in Japan. Most labels send representatives to MIDEM, PopKomm and a number of the other markets. "Not much really gets done at the markets," says P-Vine's Higurashi, "but it's a good place to say hello to old friends."



Buffalo's Allsopp

Indie licensors need to be especially vigilant about maintaining trust, because inadvertent cross-cultural misunderstandings can mar international business relationships. Japan is far less litigious than Western countries, and, traditionally, ongoing personal relationships make contracts less important.

It is true that 17% of the prerecorded music sold worldwide is sold in Japan. But domestic product accounts for roughly 80% of those sales. And of the remaining 20%, major foreign acts on the big labels account for the lion's share of revenue.

In contemporary Japan, written contracts for business have become the norm, but they are seen here more as a way to ensure that everyone understands their responsibilities in a deal, rather than as a weapon to be used against the other, should the deal go bad. Therefore, it's better for the overseas indie to focus on building a long-term relationship of trust by encouraging a free flow of information. That way, if a misunderstanding does happen, it's easier to straighten out.

"Don't be afraid to forge an advance," says Buffalo's Allsopp. The licensee is already taking quite a risk in a small market, so not having to pay an advance may clinch the deal for the licensor.

Finally, be willing to provide bonus tracks, and be flexible if the licensee suggests changes in the cover art or song order. Your Japanese partner knows the target audience better than you do. A case in point: On the Japanese release of Vanguard's *Avant Blues: A Tribute to Mississippi John Hurt* (featuring recordings by various artists and released in Japan in late July), the track by Beck was moved to the No. 1 position because of his popularity in Japan.

Remember, you're both on the same side. With niche markets only a tiny slice of the shrinking foreign music pie in Japan, flexibility may be the best way to get a deal. ■



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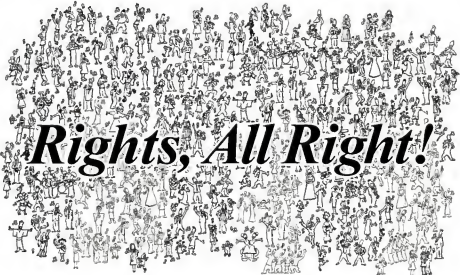


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INTERNATIONAL

Music Video Goes Digital in Canada

'Strategic Milestone' Sees MTV Branding On New Youth Channel

BY LARRY LEBLANC

TORONTO—Canadian labels may have been taken by surprise by the announcement that a new MTV channel is launching on their doorstep (*Billboard* Bulletin, Aug. 22), but they are welcoming its arrival—and that of another four new digital-music channels.

Last year, federal regulator the Canadian Radio-Television and Telecommunications Commission (CRTC) issued 283 digital-TV licenses to Canadian broadcasters. As a result, 16 new English-language and five French-language digital-TV channels will start up as Category One services Sept. 7. All Canadian cable and satellite TV companies are legally obliged to carry these stations—including the new MTV Canada—as part of their viewing packages.

Simultaneously, more than 90 new channels are launching as Category Two services, specializing in music, news, sports, movies, and fashion. These are not guaranteed carriage on cable or satellite, and negotiations have been ongoing throughout the year between license holders and the cable/satellite companies.

"It's the most surreal thing," one programmer comments. "We're trying to launch channels in two weeks, and we don't know [all the companies] who are carrying us. And we don't know how those who are carrying us are packaging or marketing us to consumers."

Some 2.5 million Canadian households will be able to receive the new digital stations. They will all be offered free during a 90-day preview period, after which cable and satellite TV companies will offer various options.

Critics argue that many stations will fail to get carriage or attract sufficient advertising revenue and eventually disappear. "There's a potential audience of 2½ million households, but nobody knows what the real pickup is," says David Kines, VP/GM of music networks MuchMusic and MuchMoreMusic.

Ted Kennedy, director of music-TV programming at media conglomerate Corus Entertainment, adds, "Right now, it's like an old Western movie, where wagons are lined up behind the station on Main Street, ready to rush out to claim land."

MTV enters Canada as part of a licensing deal, concluded Aug. 16, between MTV Networks and Calgary-based Craig Broadcast Systems. Last year, Craig was granted a license by the CRTC for a youth-oriented digital channel, initially to

be named Connect. That will now use MTV branding and selected programming. Craig Broadcast Systems VP of specialty networks Wayne Sterloff notes, "In order to get carriage, subscribers, and advertisers, we knew we needed a global brand."

MTV Networks chairman/CEO Tom Preston calls the alliance with Craig "a strategic milestone in the evolution of MTV Networks."

Its youth-oriented license dictates that MTV Canada will not closely resemble MTV elsewhere; not only must 50% of all broadcast output be Canadian content, but music videos



MITCHELL

can only account for 10% of airtime. Other music programming is not included in the latter figure. "It isn't going to be MTV U.S.A.," Sterloff concedes. "That said, all of MTV's highest-rated shows will appear on the service."

The bulk of MTV Canada's original output will initially be independent productions, Sterloff says. "Eventually, we will have 50-60 in-house people." The 24-hour service will be based at Craig's digital payout center in Calgary. Craig will launch three MTV genre-based music services in Canada at a later date.

MTV Canada is expected to make a sizable impact here. "Kids will use

MTV and MuchMusic as their two channels," predicts Steve Waxman, director of national publicity for Warner Music Canada.

Yet most of Canada's music industry was caught off-guard by the link-up. "Until I saw it in *Billboard* Bulletin, I had no idea about MTV coming to Canada," says Jody Mitchell, director of acquisition/artist development for EMI Music Canada.

The new channel enters a market dominated by CHUM-owned MuchMusic, which is currently in 7 million Canadian homes. CHUM's AC-based MuchMoreMusic (MS) airs in 6 million homes. With MTV's arrival, MuchMusic will lose its exclusivity on MTV shows; about 95% of the output of the stations is music videos.

CHUM is also launching seven of its own Category Two stations, including MuchLoud, a hard-rock/heavy metal music offering, and MuchVibe, an urban music channel. Kines says, "It is important to serve the people that want this music."

Two other music-based Category Two channels will also launch: EdgeTV, featuring new rock music (Corus Entertainment), and Beats Per Minute, a dance lifestyle channel (Stormwork Communications).

EdgeTV is an extension of Toronto-based alternative rock CPTV, also owned by Corus. "In the launch phase, the channel will be very near to what CFNY does," Kennedy says. "Down the road there will be a diversion, but you will see synergies along the way."

John Martin, head of programming for BPM, says, "We are doing a focused dance station with attitude. There will be video programming, but it will be focused and within program streams."

Swedish Slump Adds To European Woes

BY KAI R. LOFTHUS

STOCKHOLM—Europe's ailing music market has been dealt a further blow, as Sweden reports dismal sales figures for the first six months of 2001.

Despite the local industry's tendency to rack up consumer-friendly single- and multi-artist compilations in an effort to compensate for a generally dry release schedule, the Swedish market endured fortunes similar to those of Germany, which earlier this month revealed a 12.6% decrease in revenue (*Billboard*, Sept. 1).

Sweden's CD market did 12%, to 9.2 million units and 601 million records (\$58.3 million), compared with the cor-

responding period last year, according to the local trade body of the International Federation of the Phonographic Industry, I.F.P.I., which surveys retail shipment reports from the majority of Sweden's labels. Total sales decreased 14%, to 11.4 million units, with revenue down 15% to 1.1 billion SEK (\$162.2 million). Singles were down 22%, to 2 million units, with corresponding value down 24%, to 34.2 million SEK (\$3.3 million).

While Playgroup Music Scandinavia calls 2001 "the best [sales period] in our history 150 years!" with new releases from Depeche Mode, Nick Cave, Basement Jaxx, and ongoing



Nelson on Board. Veteran Hong Kong-based songwriter/publisher Anders Nelson comes to grips with EMI Music Publishing execs as they celebrate signing a three-year deal that extends the relationship he has enjoyed with the company since the 1960s. Under the deal, EMI Music Publishing Hong Kong will administer a portfolio of sub-published catalogs represented by Swedish-born Nelson, as well as 41 of his own compositions. During the '60s and '70s, Nelson fronted such popular bands in the territory as the Continentals and Ming. Pictured, from left, are EMI Music Publishing HK GM Carol Ng, Nelson, and EMI Music Publishing HK managing director Tony Chu.

Publishers Keep Pressure On German Government

BY WOLFGANG SPARR

HAMBURG—In a bid to draw legislators' attention to the dire consequences of a bill planned to amend national copyright law, German music publishers are continuing a communications exercise with all the country's members of parliament (MPs), as well as individual state prime ministers. The bill is due to be heard in German parliament later this year.

The amendments to copyright contract law proposed by the German Federal Ministry of Justice include a provision for authors to terminate contracts after 30 years, which means there is a possibility of avoiding the copyright period normally ending 70

years after the author's death. If the changes are approved, music publishers' contractual partners would be able to terminate their contracts prematurely.

Gabriele Schulze-Sparr, chairwoman of the Legal Committee of the German Assn. of Music Publishers (DMV), appealed to DMV members to exert massive pressure on MPs in the German states and impress upon them the risk posed to music publishers' existence.

"The next few weeks and months will decide our fate," Schulze-Sparr says. "The resolutions will be passed in the federal cabinet and then in the lower and upper houses of parliament. Each individual member of parliament has a vote determining the future of our companies. That is why we must approach each individual MP to explain what is at stake for publishers."

Schulze-Sparr stresses that DMV has repeatedly expressed constructive criticism and made proposals for a fair act in discussions with the Ministry of Justice and other political bodies, as well as in talks with MPs.

Encouragingly, a statement by Chancellor Gerhard Schröder promised to ensure that small publishers would not be placed at an undue disadvantage by the new act.

The first reading of the amended act has already been held in the lower house. The draft was then referred to that body's legal committee. This referral gives the DMV another opportunity to express its views.

EC Suspends CD-Pricing Probe

Industry Relieved At End Of Inquiry Into Majors/Retailers Relationship

BY EMMANUEL LEGRAND

Amsterdam—A European record-industry executives returning from their vacations in late-August were greeted by the welcome news that the European Commission (EC) had suspended its CD-pricing probe.

In January, amid widespread concerns of CD price-fixing, the EC launched five separate investigations into relationships between the majors and retailers. The 20-member EC serves as the executive body of the European Union. Its investigations found that, in Germany, three major record companies were "including minimum advertised prices in certain of their co-operative advertising agreements." However, an official statement notes that the unidentified companies have "subsequently ended these activities." Similar practices of a more limited scope were also identified at one major in Italy.

After informing the relevant national competition authorities—who will decide whether to take any further action—of the results of its investigations, the EC opted to suspend its inquiry. European competition commissioner Mario Monti had hinted earlier this summer that the probe would soon end.

The EC states, however, that "given the high degree of concentration in the industry, the Commission will continue to keep the industry under close scrutiny." The inquiry could be re-opened if additional information comes to light.

According to an EC spokesman, "There was indeed some evidence that the companies had misbehaved, and they tried to control the retail prices of CDs through their agreements with retailers, but as soon as the Commission sent out questionnaires asking about the marketing practices, those practices were terminated."



The major labels, which cooperated in the inquiry, have expressed relief at the EC's decision. In a statement, Universal Music International commented: "We are pleased to receive notification from the European Commission that, following a thorough investigation with which we cooperated fully, the CD-pricing investigation is now formally closed." Sony Music Entertainment Europe acknowledged receiving "formal notification that the European Commission is closing its

investigation without action against the companies."

Yet Helen Stenl, a London-based media analyst at the ABN-AMRO bank, cautions that "it is not certain that the Commission has satisfied itself that it has got to the bottom of CD-pricing practices yet." The sale of the single in European currency may make the situation more transparent from the consumer's perspective, but it will not alter the fact that it simply costs more to produce a CD in some European markets than in others. Whether or not record companies continue reflecting that in dealer prices remains to be seen.

The EC is continuing its separate antitrust inquiry into the regional coding system of DVDs. It notes that the U.K.'s Office of Fair Trading "has opened an investigation into allegations that the majors are restricting the import of CDs into the United Kingdom, in an attempt to maintain high retail prices in the U.K." This inquiry will continue, and separate from, the Commission's inquiry.

Emmanuel Legrand is editor-in-chief of Music & Media. Additional reporting by Lars Brande.

Nyman Steers Stockholm's MNW To Recovery

BY KAI R. LOFTHUS

STOCKHOLM—Music Network Records Group (MNW) is cautiously retreating its label operation in an effort to recover from three years of executive chaos and disorder.

Niklas Nyman, who earlier this year was promoted from chief financial officer to CEO at MNW, says the company incurred substantial losses over the three years, partly because it had committed itself to developing too many recording projects. "We should have focused more on what we had rather [than on] future expectations."

Last year, when losses amounted to 50 million Swedish kronor (\$5 million), the company made some unsuccessful attempts to sell off its assets to another label. But MNW has now rediscovered its need for independence and has aligned its operation accordingly.

The number of staffers have, in recent months, been reduced from 76 to 62 on a Pan-Scandinavian basis, and Nyman has established a new executive management group, which is currently implementing a modest expansion strategy aimed at breaking even next year.

Under the plan, Swedish releases will be kept to a maximum of two every month, while monthly releases from distributed labels will

"We should have focused more on what we had rather than on future expectations."

—NIKLAS NYMAN, MNW

be reduced from 250 to between 100 and 125. The number of outside labels distributed will be reduced from 400 to 100.

MNW is also developing a European distribution network, although Nyman declined to comment on the specifics. One of the key elements in MNW's tightly controlled expansion is the licensing of local repertoire to international markets, which today accounts for 4%–8% of the total turnover of 190 million kronor (\$19 million).

Directing MNW's international efforts from Stockholm is Jean Hsiao Werneim. The Taiwan native was Asian director for MNW between 1995 and 1999. "It's been extremely challenging, with a lot of hard work [after former left], she says. "Especially because it

took quite some time to build my own network of contacts."

Werneim's work has been rewarding so far. Swedish pop/ dance artist Bosson, currently on a promotional tour throughout Europe, has sold 250,000 copies of his single, "One in a Million," in such countries as Sweden, Germany, Japan, and Singapore.

EMI handles the artist in most of Europe, excluding such territories as Scandinavia and Poland. In Asia, Bosson is licensed to JVC Victor Entertainment in Japan, Rock Records in Thailand and South Korea, and A&M in the rest of that region. For the U.S., Bosson remains signed to Capitol Records (the first international release is slated for September), though marketing plans have not yet been determined.

Staffan "Bosson" Olsson—who says that during MNW's toughest days, he was encouraged by people to leave his contract, to "take his chances and then leave—has a fresh take on the artist vs. label relationship. "Of course, it's hard for an artist to be creative when you don't know what's going to happen [with the label], but it's your responsibility as an artist or songwriter to provide the hits," he says. "It's all about how much you want to prove."

NEWSLINE...

KINGFISHER

U.K. retail giant Kingfisher has successfully floated its general-merchandise unit—which includes the 810-store Woolworths chain, the country's leading home-entertainment retailer. Kingfisher investors approved the demerger of the unit, which now operates under the Woolworths name, on Aug. 24 at an extraordinary general meeting. Initially, Kingfisher was to sell off the unit. But when the buyer emerged, it was for a merger. *(Billboard Bulletin, June 9)*. Shares in the new company, which employs 50,000 staffers, closed at £0.33 (\$0.47) on the first day of trading—Aug. 28—up 30% on their opening price.

GORDON MASSON

Vivendi Universal (VU) is set to launch its Universal Music Mobile service in France by mid-September. The move is a partnership with local mobile-phone network SFR. Universal Music Mobile will target 12- to 25-year-olds, offering them the opportunity to preview music over their phones, receive free concert tickets, buy CDs at reduced prices, and get artist news in the form of brief text messages. Users will also receive a custom-made CD featuring 15 tracks of their choice. According to Pascal Negre, CEO of Universal Music France, all major and independent labels welcome to contribute catalog to the service. Artists will be paid royalties for songs heard; 6% of sales from the music services will go to French rights organization SACEM. There are no current plans for international development of the service. VU chairman Jean-Marie Messier announced plans for the initiative during the recent Popkomm trade fair in Cologne, Germany.

Tim Bowen appears Aug. 31 as executive VP of Universal Music International, after seven years with UMI and its predecessor, MCA Music Entertainment International. Originally hired in 1994 as senior VP of business affairs, he was closely involved with MCA's global expansion from four international companies to 34 in the mid-'90s. Later, he was a key member of UMI chairman Jorgen Larsen's team as it absorbed PolyGram's international operations. Since 1999, Bowen has devoted much time to establishing UMI music portal Voznet, which was subsequently integrated into Vivendi's online apparatus. He is not expected to be replaced. He intends to "pursue new opportunities" in the music business but will remain available to UMI as a consultant.

GORDON MASSON

Mitsue Mase Kuroda has been appointed as president/CEO of Tokyo-based V2 Records Japan with immediate effect, replacing Shigetaka Ouchi, who has been named director of the production/acquisitions department of SME Visual Works, a wholly owned subsidiary of Sony Music Entertainment (Japan). Ouchi's appointment takes effect Sept. 3. Kuroda was previously publicity/promotion director at V2 Records Japan, a 50/50 joint venture between Sony Music Entertainment (Japan) and V2 Music that was launched in June 1998.

STEVE MCLELLAN

Spanish indie distributor Alfa Discos has inked a deal to distribute U.K. world- and roots-music label Nacset in Spain. Madrid-based Alfa claims the pact is its biggest foreign deal to date. Alfa promotion director Luz Divin says, "It's perfect for us, as we already specialize in Latin, Caribbean, and Mediterranean music, especially flamenco." Nacset is the first U.K. label with which Alfa has worked; it already distributes product from the U.S. label Knitting Factory and France's Babaloo.

HOWELL LLEWELLYN

Sony Music Entertainment Australia has signed a licensing deal for Australia and New Zealand with Wah Music, the indie label co-founded by producer Paul Kosoy. Sony will manufacture, distribute, sell, and market Wah Music product in those territories. The label's KILLER is one of the biggest breakthrough acts in Australia last year, selling 450,000 units of its debut album, *Reflector*, through previous distributor Roadshow Music. Denis Handlin, chairman/CEO of Sony in Australia, says Wah Music will act as an unofficial A&R source for Sony.

CHRISTIE ELIZIER

Vitaminic, the European digital-music distribution platform, has inked a new Internet license agreement with Swedish collecting society STIM. The deal allows Vitaminic to distribute the entire repertoire of STIM through the vitaminic.se Web site. Vitaminic's Swedish affiliate will direct pay to STIM royalties from the exploitation of its repertoire in Sweden. The deal follows similar revenue-distribution pacts signed by Italy-headquartered Vitaminic with SIAE in Italy and ASCAP in Spain. Lars Henriksson, legal advisor for media/online at STIM, says the agreement is a natural development in our goal of finding for our rights holders acceptable and practical licensing tools."

TOM FERGUSON

U.K. Experiences 'Burns Effect' On Jazz Sales

BY HUGH FLEDER

LONDON—The U.K. jazz market got the sales boost it expected from the screening of Ken Burns' jazz documentary on British TV this summer. And Sony and Universal, which had set up a joint marketing campaign to coincide with the series, reaped the major benefits.

Both companies produced 11 Burns-band albums, while Universal's Verve label also released a five-CD boxed set and a various-artists compilation.

According to Adam Sieff, Sony Music Entertainment's director of the jazz for the U.K. and Europe, the project was a great success. "It wasn't about creating a new market for buying jazz, but about reaching people who knew the music and reviving their interest," he says. "The secret was to let people know what the music is and to signpost it for them. And all the indications are that we've done well across the board."

The Burns documentary was screened by national public broadcaster BBC2 in 14 episodes over three weeks in June. Despite the complex programming schedule, which involved prime-time Saturday-night slots and late-night weekend programs, audience figures remained consistent, at around 1.5 million throughout the series.

"It was a magnificent series, and the viewing figures were what we would expect a program of this type. They were not affected by the different time slots," said a BBC spokesperson, who explained that the programming schedule had been designed to avoid clashes with major sporting events that were being screened on other channels.

At retail, the impact of Burns' documentary was immediate. HMV specialists manager Rudy Osorio says it was possible to monitor the impact of the series via the sales patterns. "The sales boost for the early jazz artists coincided with the first week of the series," he says.

—RUDY OSORIO, HMV

"Ken Burns worked—and it was backed up by a really good campaign. I'm really pleased with the results. Jazz is up year-on-year for us anyway, but the figure figures were up 84% over May."

The top-selling Burns-branded albums were by Louis Armstrong, Billie Holiday, and Charlie Parker, according to Osorio. "But it wasn't just the branded releases. Other labels also picked up, including HMV's own jazz label."

But at BMG, international catalog exploitation manager John Cronin said there had been any noticeable uplift for the label's Armstrong and Duke Ellington catalog. "The series was good, but the programs were scheduled all over the place. I felt it was a bit messy."

Yet Sony's Sieff argues that the jazz series lived up to expectations. "There has been nothing of this quality on TV before, and it was particularly gratifying to see this music on a major TV channel. Getting Ken Burns over for interviews was also a major benefit in creating awareness of the series."

He adds that Sony has sold 75,000 jazz catalog items in the past four months. At Universal Jazz, press/campaign coordinator Julie Allison confirms the impact of the series, revealing that catalog sales have increased by 35%. And she agrees that Burns' two-day visit provided a major publicity boost for the series. "We could have done a week's worth of interviews—such was the interest," she says.

"What was interesting was that the pre-view features generally tried to fuel controversy about the series, while the television critics who actually watched it wrote glowing reviews."

The jazz series followed commemorations of the 10th anniversary of Miles Davis' death in April, which included two TV tributes. Davis' legendary *Kind of Blue* made a brief appearance in the U.K. album charts in May, and a Sony compilation advertised on TV has sold a "respectable" 25,000 copies so far, according to Sony's director of concept marketing Kit Buckler.

"We picked our TV spots carefully around news programs and documentaries and presented the album with authority, even though it was aimed at first-time buyers," says Buckler, who expects the album to continue selling through the summer.



SIEFF

BMG Hooks Unreleased Songs From Waterboys Thirteen Years On, Mike Scott Unveils Second Volume Of 'Fisherman's Blues'

BY NIGEL WILLIAMSON

LONDON—When the Waterboys released *Fisherman's Blues* in October 1988, it became the biggest-selling album in the British band's history. But the dozen songs featured on the set only scratched the surface of the epic sessions that had produced it.

In the 2½-plus years taken to record the album, singer/songwriter Mike Scott and his group used 303 days of studio time and 374 reels of two-inch tape. A total of 41 musicians were involved in 13 studios in four countries. In total, the sessions resulted in 153 tracks, of which 60 were eventually mastered.

Now, 13 years on, comes *Too Close to Heaven: The Unreleased Fisherman's Blues Sessions*, released on RCA in the U.K. and Europe Sept. 24. It features a further 10 songs that have been rescued by Scott from the original sessions.

"When we started recording in January 1986, I had no idea what an epic it would turn into," Scott says. "The music just kept coming, and I lost perspective." He knew that he would eventually go back to the tapes to unearth more material—although he had no idea it would take him so long. "I was moving house a lot, and it wasn't until 1996 that I got all my stuff, including the tapes, out of storage," he explains. "Then it took me another four or five years just working out the tapes."

He finally began in January this year. "It was much easier this time

around, because I had perspective again. It was pretty obvious which were the classic songs that had to go on the record. It was like sealing long-unfinished business."



SCOTT

Because of the spontaneous way in which the sessions had been recorded, a lot of editing was needed. Scott says, "Some tracks were 20 minutes long—if I didn't have a last verse, the band would just keep playing while I finished writing the song in the studio." On some of the tracks Scott had to add new vocal parts, because previously he had only recorded rough vocals as a guide. "And I took off some of the loud snare drums and the heavy reverb, which was a very '80s sound. But mostly it hadn't dated, because it was musicians playing together in the studio and getting off on it, and that's a timeless thing."

With Scott in the Waterboys

throughout the marathon sessions were fiddle player Steve Wickham, bassist Trevor Hutchinson, and saxophonist Anthony Thistlethwaite. Guests on the album included Donal Lunny (bouzouki), Bill Whelan (piano), Charlie Lennox (fiddle), and drummer Jim Keltner.

Scott insists there will not be a *Fisherman's Blues Volume Three*. "I picked the stuff that was the strongest, because I didn't want people to say they could hear why the songs were left off in the first place. I want them to wonder why we didn't put them out before."

The album's release was part of the deal when the Waterboys signed to BMG/RCA last year. Per Kivimä, London-based A&R manager at BMG, says, "Mike made clear from day one he wanted to put this out, and we were very excited to do it. Now he's finished it off properly, it sounds like a classic Waterboys record, with all that magic and chemistry. I don't think they necessarily picked all the best songs first time around. It probably should have been a double-album in the first place."

On some of the tracks Scott had to add new vocal parts, because previously he had only recorded rough vocals as a guide. "And I took off some of the loud snare drums and the heavy reverb, which was a very '80s sound. But mostly it hadn't dated, because it was musicians playing together in the studio and getting off on it, and that's a timeless thing."

Universal's 'Czech Cher' Targets Poland, Russia

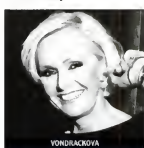
BY MARK ANDRESS

PRAGUE—The Czech Republic's answer to Cher is looking to conquer Poland and Russia this fall, with her highly successful dance album *Vodopad* (Waterfall).

Until last year, 53-year-old Helena Vondrackova was known only for her Czech versions of Western pop standards, as well as her renditions of Broadway hits and appearances in a string of films. But last October saw a complete turnaround, with a youthful image makeover and the release of *Vodopad*, a 15-track album of original Czech dance music. The change clearly worked: The album had hit gold (15,000 units) by Christmas and platinum (35,000 units) in early May, seven months after its release. Vondrackova and Universal's marketing have also made a difference, while the Slovenian producer album has gained her a younger audience, she has kept her more mature following.

The artist's rebirth as a hip dance queen was complemented by a high-profile marketing campaign from her label, the Czech affiliate of Universal Music. The change clearly worked: The album had hit gold (15,000 units) by Christmas and platinum (35,000 units) in early May, seven months after its release. Vondrackova and Universal's marketing have also made a difference, while the Slovenian producer album has gained her a younger audience, she has kept her more mature following.

Now Universal is readying *Vodopad* for issue in Poland this fall, on the back of a successful May 2000 release there of her greatest-hits collection, *Zlata Helena* (Golden Helena) has sold more than 10,000 units in the territory.



VONDRAKHOVA

Vondrackova, who first came to the attention of Polish audiences in the 1970s, says she hopes to "promote the Czech repertoire [of dance music] there with the original songs on *Vodopad*." The singer charmed the Polish public with her efforts to learn their language and four of the songs on the album have been recorded in Polish.

Universal executives in Prague are

also hoping to repeat the Polish formula in the Russian market. They aim to release the same greatest-hits compilation at the end of this year, followed in 2002 by *Vodopad*, complete with four songs rerecorded in Russian. Vondrackova says, "In Russia, I'm already well-known, but it's a huge market, so it'd be quite nice to break [bigger] there."

Discovered as a schoolgirl at a talent show in 1964, Vondrackova has recorded 27 albums in Czech and another six in either English or German. Last September, she appeared at New York's Carnegie Hall, and in March this year she sang at Chicago's Copernicus Center. While Universal continues to work the last album, Vondrackova has another dance album—released in Belgium last year. It is due for release in the Czech Republic within the next three months.

"There's barely an artist [in this country] who is marketable outside of the Czech Republic," Universal's international product manager Veronika Hnizdova says. "But with Helena and Poland, it's something special. She speaks Polish, and they see her trying for them."



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LAST WEEK		Chart Publications Inc 1997/98	LAST WEEK		Charted by worldpop	LAST WEEK		Charted by BCB79	LAST WEEK		Charted by SNEP (1978 to last 1979)
SINGLES			SINGLES			SINGLES			SINGLES		
1	YASASHI UTA BY SHINJI SHINGOMAMA NO GAKUENTENGOKU 1990	1	1	LET'S DANCE BY SHINJI 21 SECONDS 1990	1	1	THERE MUST BE AN ANGEL BY SHINJI 2 FOLLOW ME 1990	1	1	UP & DOWN - LEUR HYMNE BY SHINJI 2 IT'S RAINING MEN 1990	1
2	TAKETE BY SHINJI TAKETE 1990	2	2	TAKE ME HOME (A GIRL LIKE ME) BY SHINJI 3 IN THE AIR TONITE 1990	2	2	IN THE AIR TONITE BY SHINJI 3 IN THE AIR TONITE 1990	2	2	LA VOIX DES SAGES BY SHINJI 4 A MA PLACE 1990	2
3	IS IT YOU? BY SHINJI 4 IS IT YOU? 1990	3	3	TURN OF THE LIGHT BY SHINJI 5 TURN OF THE LIGHT 1990	3	3	TURN OF THE LIGHT BY SHINJI 5 TURN OF THE LIGHT 1990	3	3	ME GUSTAS TU BY SHINJI 6 TROP PEU DE TEMPS 1990	3
4	GOLD BY SHINJI 7 GOLD 1990	4	4	LET ME BLOW YA MIND BY SHINJI 8 LET ME BLOW YA MIND 1990	4	4	LET ME BLOW YA MIND BY SHINJI 8 LET ME BLOW YA MIND 1990	4	4	PRETENDI BY SHINJI 9 SO I BEGIN 1990	4
5	SMAP BY SHINJI 10 SMAP 1990	5	5	LITTLE L BY SHINJI 11 LITTLE L 1990	5	5	LITTLE L BY SHINJI 11 LITTLE L 1990	5	5	PRETENDI BY SHINJI 9 SO I BEGIN 1990	5
6	JULIA BY SHINJI 12 JULIA 1990	6	6	CASTLES IN THE SKY BY SHINJI 13 CASTLES IN THE SKY 1990	6	6	CASTLES IN THE SKY BY SHINJI 13 CASTLES IN THE SKY 1990	6	6	PRETENDI BY SHINJI 9 SO I BEGIN 1990	6
7	FINAL DISTANCE BY SHINJI 14 FINAL DISTANCE 1990	7	7	ETERNAL FLAME BY SHINJI 15 ETERNAL FLAME 1990	7	7	ETERNAL FLAME BY SHINJI 15 ETERNAL FLAME 1990	7	7	PRETENDI BY SHINJI 9 SO I BEGIN 1990	7
8	THE 4 PEACE BY SHINJI 16 THE 4 PEACE 1990	8	8	PERFECT GENTLEMAN BY SHINJI 17 PERFECT GENTLEMAN 1990	8	8	PERFECT GENTLEMAN BY SHINJI 17 PERFECT GENTLEMAN 1990	8	8	PRETENDI BY SHINJI 9 SO I BEGIN 1990	8
HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES		
1	YOKO GAO BY SHINJI 18 YOKO GAO 1990	1	1	HELP! I'M A FISH (A LITTLE YELLOW FISH) BY SHINJI 19 HELP! I'M A FISH (A LITTLE YELLOW FISH) 1990	1	1	COME ALONG BY SHINJI 20 COME ALONG 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	NANDAI NO MARIAGE BY SHINJI 22 NANDAI NO MARIAGE 1990	2	2	WONDER BY SHINJI 23 WONDER 1990	2	2	LET ME BLOW YA MIND BY SHINJI 24 LET ME BLOW YA MIND 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	SHOAL BY SHINJI 24 SHOAL 1990	3	3	MISS CALIFORNIA BY SHINJI 25 MISS CALIFORNIA 1990	3	3	SWELLIE MADCHON BY SHINJI 26 SWELLIE MADCHON 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	JUNGLE LIFE BY SHINJI 26 JUNGLE LIFE 1990	4	4	SUN BY SHINJI 27 SUN 1990	4	4	ANOTHER CHANCE BY SHINJI 28 ANOTHER CHANCE 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	MARIA TAKEUCHI BY SHINJI 29 MARIA TAKEUCHI 1990	1	1	DAVID GRAY BY SHINJI 30 DAVID GRAY 1990	1	1	SAFARI DUO BY SHINJI 31 SAFARI DUO 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	RHODO HAKADA BY SHINJI 32 RHODO HAKADA 1990	2	2	NEELY PURFADO BY SHINJI 33 NEELY PURFADO 1990	2	2	LINKIN PARK BY SHINJI 34 LINKIN PARK 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	MARSH CAREY BY SHINJI 35 MARSH CAREY 1990	3	3	PRINCE BY SHINJI 36 PRINCE 1990	3	3	ATOMIC KITTEN BY SHINJI 37 ATOMIC KITTEN 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	MIKI NAKA BY SHINJI 38 MIKI NAKA 1990	4	4	DESTINY'S CHILD BY SHINJI 39 DESTINY'S CHILD 1990	4	4	SHAGOT BY SHINJI 40 SHAGOT 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
5	SMAP BY SHINJI 41 SMAP 1990	5	5	DIDO BY SHINJI 42 DIDO 1990	5	5	PRINCE BY SHINJI 43 PRINCE 1990	5	5	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	5
6	SLIPNOT BY SHINJI 44 SLIPNOT 1990	6	6	EVA CASADY BY SHINJI 45 EVA CASADY 1990	6	6	TITTO BY SHINJI 46 TITTO 1990	6	6	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	6
HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES		
1	YOKO GAO BY SHINJI 47 YOKO GAO 1990	1	1	HELP! I'M A FISH (A LITTLE YELLOW FISH) BY SHINJI 48 HELP! I'M A FISH (A LITTLE YELLOW FISH) 1990	1	1	COME ALONG BY SHINJI 49 COME ALONG 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	NANDAI NO MARIAGE BY SHINJI 50 NANDAI NO MARIAGE 1990	2	2	WONDER BY SHINJI 51 WONDER 1990	2	2	LET ME BLOW YA MIND BY SHINJI 52 LET ME BLOW YA MIND 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	SHOAL BY SHINJI 53 SHOAL 1990	3	3	MISS CALIFORNIA BY SHINJI 54 MISS CALIFORNIA 1990	3	3	SWELLIE MADCHON BY SHINJI 55 SWELLIE MADCHON 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	JUNGLE LIFE BY SHINJI 56 JUNGLE LIFE 1990	4	4	SUN BY SHINJI 57 SUN 1990	4	4	ANOTHER CHANCE BY SHINJI 58 ANOTHER CHANCE 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	MARIA TAKEUCHI BY SHINJI 59 MARIA TAKEUCHI 1990	1	1	DAVID GRAY BY SHINJI 60 DAVID GRAY 1990	1	1	SAFARI DUO BY SHINJI 61 SAFARI DUO 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	RHODO HAKADA BY SHINJI 62 RHODO HAKADA 1990	2	2	NEELY PURFADO BY SHINJI 63 NEELY PURFADO 1990	2	2	LINKIN PARK BY SHINJI 64 LINKIN PARK 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	MARSH CAREY BY SHINJI 65 MARSH CAREY 1990	3	3	PRINCE BY SHINJI 66 PRINCE 1990	3	3	ATOMIC KITTEN BY SHINJI 67 ATOMIC KITTEN 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	MIKI NAKA BY SHINJI 68 MIKI NAKA 1990	4	4	DESTINY'S CHILD BY SHINJI 69 DESTINY'S CHILD 1990	4	4	SHAGOT BY SHINJI 70 SHAGOT 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
5	SMAP BY SHINJI 71 SMAP 1990	5	5	DIDO BY SHINJI 72 DIDO 1990	5	5	PRINCE BY SHINJI 73 PRINCE 1990	5	5	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	5
6	SLIPNOT BY SHINJI 74 SLIPNOT 1990	6	6	EVA CASADY BY SHINJI 75 EVA CASADY 1990	6	6	TITTO BY SHINJI 76 TITTO 1990	6	6	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	6
HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES		
1	YOKO GAO BY SHINJI 77 YOKO GAO 1990	1	1	HELP! I'M A FISH (A LITTLE YELLOW FISH) BY SHINJI 78 HELP! I'M A FISH (A LITTLE YELLOW FISH) 1990	1	1	COME ALONG BY SHINJI 79 COME ALONG 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	NANDAI NO MARIAGE BY SHINJI 80 NANDAI NO MARIAGE 1990	2	2	WONDER BY SHINJI 81 WONDER 1990	2	2	LET ME BLOW YA MIND BY SHINJI 82 LET ME BLOW YA MIND 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	SHOAL BY SHINJI 83 SHOAL 1990	3	3	MISS CALIFORNIA BY SHINJI 84 MISS CALIFORNIA 1990	3	3	SWELLIE MADCHON BY SHINJI 85 SWELLIE MADCHON 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	JUNGLE LIFE BY SHINJI 86 JUNGLE LIFE 1990	4	4	SUN BY SHINJI 87 SUN 1990	4	4	ANOTHER CHANCE BY SHINJI 88 ANOTHER CHANCE 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	MARIA TAKEUCHI BY SHINJI 89 MARIA TAKEUCHI 1990	1	1	DAVID GRAY BY SHINJI 90 DAVID GRAY 1990	1	1	SAFARI DUO BY SHINJI 91 SAFARI DUO 1990	1	1	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	1
2	RHODO HAKADA BY SHINJI 92 RHODO HAKADA 1990	2	2	NEELY PURFADO BY SHINJI 93 NEELY PURFADO 1990	2	2	LINKIN PARK BY SHINJI 94 LINKIN PARK 1990	2	2	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	2
3	MARSH CAREY BY SHINJI 95 MARSH CAREY 1990	3	3	PRINCE BY SHINJI 96 PRINCE 1990	3	3	ATOMIC KITTEN BY SHINJI 97 ATOMIC KITTEN 1990	3	3	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	3
4	MIKI NAKA BY SHINJI 98 MIKI NAKA 1990	4	4	DESTINY'S CHILD BY SHINJI 99 DESTINY'S CHILD 1990	4	4	SHAGOT BY SHINJI 100 SHAGOT 1990	4	4	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	4
5	SMAP BY SHINJI 101 SMAP 1990	5	5	DIDO BY SHINJI 102 DIDO 1990	5	5	PRINCE BY SHINJI 103 PRINCE 1990	5	5	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	5
6	SLIPNOT BY SHINJI 104 SLIPNOT 1990	6	6	EVA CASADY BY SHINJI 105 EVA CASADY 1990	6	6	TITTO BY SHINJI 106 TITTO 1990	6	6	THE GIRL IN RED BY SHINJI 21 THE GIRL IN RED 1990	6
HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES		
1	YOKO GAO BY SHINJI 107 YOKO GAO 1990	1	1	HELP!							

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(Source: Publications Ltd. 1/2001)

LAST WEEK		SINGLES	
1	2	1	1
2	1	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Reportant cover: B, BM, E, EM, I, Independent, S, Sony, U, Universal, W, Warner

ARTIST	USA	UK	JP	GER	ITA	CAN	AUS	ITA	FIN
MANU CHAO Proxima Estacion: Esperanza (R)									
DESTINY'S CHILD Destiny Fulfilled (S)									
DIDO If I Stay (R)									
ALICIA KEYS Songs In A Minor (S)									
SOUNDTRACK Bridge, Jones's Diary (U)									
TRIN Drops of Jupiter (S)									

NETHERLANDS

LAST WEEK		SINGLES	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
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26	26	26	26
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30	30	30	30
31	31	31	31
32	32	32	32
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34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
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41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
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67	67	67	67
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73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
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82	82	82	82
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88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

SWEDEN

LAST WEEK		SINGLES	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
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56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

DENMARK

LAST WEEK		SINGLES	
		JSP Records/Marketing Research 18/7/01	
		1 DU CAN GORE HYAD DU VIL CHRISTIAN SPIRITUEL	
		4 MISS CALIFORNIA THE THINGS I HAVE FORGOTTEN/POUL EUSTACHE/WEINSTEIN	
		2 LADY MARMALADE CHRISTIAN MULLER, LES BLES DES FEMES/RETROSCOP	
		3 DADDY DJ DADDY DJ/STENT	
		5 ANGEL THANOSI FEATURING RAYFON MCA/UNIVERSAL	
		ALBUMS	
		1 SOUNDTRACK THE BEST OF JAMES T. BRADY/WEA/REPUBLIC/UNIVERSAL	
		3 LIFEHOUSE WE NAME FACE/UNIVERSAL	
		2 GASOLIN GASOLIN/FOREVER SOUND	
		4 SAFRI DUO EPISODE 8/UNIVERSAL	
		5 SHAGGY REBORN/WEA/UNIVERSAL	

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Elroy Smith

Operations Manager
WGCI-AM/FM &
WVAZ Chicago

Co-moderator:

Larry Khan, Jive Sr. VP

Panelists:

Robert Scorpio, KKBT
Michael Johnson, Arista
Doc Wynter, Clear Channel



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Clear Channel Florida Pre-Seminar Party

Welcoming all Labels, Wednesday Oct. 3

Hosten Hosten Memorial Golf Tournament

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FAX: ☐ \$515 - Pre-Registration: received by Sept. 7
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Name: _____

Title: _____

Company: _____

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City/State/Zip: _____

Phone/Fax: _____

Email: _____

☐ Amex ☐ MC/Visa ☐ Company Check

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MERCHANTS & MARKETING

Handleman Has Help From 'Celebrity' Friends 'N Sync

BY MATTHEW BENZ

NEW YORK—Strong performance of 'N Sync's *Celebrity* (Zomba/Interscope) in such mass-merchant retail outlets as Wal-Mart Stores, Kmart, and others helped propel Handleman to its best quarter ever for sales.

For the first quarter, which ended July 28, the Troy, Mich., distributor posted revenue of \$261.1 million compared with \$231.4 million in the same period last year. Net income rose to \$2 million, or 8 cents per diluted share, from \$1.7 million, or 6 cents per share.

Handleman's North Coast Entertainment unit—which includes a home-video label and a record label—performed poorly, producing an operating loss of \$4 million, compared with a loss of \$2 million last year. Revenue rose to \$25.4 million from \$22.2.

The loss is largely due to troubles at preschool entertainment house the Italy Bitsy Entertainment Company. Handleman has now installed a new



CLINE

should be 4%-8% higher than the \$1.7 million, or 6 cents per diluted share, earned a year ago.

Handleman's international business continues apace, currently highlighted by a fulfillment relationship with Wal-Mart-owned British mass merchant ASDA. Handleman is still setting up shop in the U.K., says Cline, who recently traveled there to check on the progress. "We're just wrapping up the automation of our warehouse in Manchester. We hope to go live within the next couple of weeks."

"The next obvious moves would be to either Germany or France," Cline adds. He says Handleman would likely purchase or partner with an existing firm, joining its

own business model—"our replenishment systems, our new-release benchmarking systems, our field-sales force organization"—with a partner's market familiarity.



HANDLEMAN COMPANY

NEW VENTURES

During its second quarter, Handleman also began providing fulfillment and other services for JCPenney.com's Music & Movies store.

Cline says Handleman is taking a wait-and-see approach about serving as distributor to JCPenney itself, should the retailer bring music back into its stores. "We just want to get this under our belt and see if there might be some cross-merchandising opportunities with them."

Handleman has a four-person staff devoted to new-business development and hopes to be able to announce the addition of a new client within the next 90 days.

Cline says, "We would like to pick another mass-merchant customer or another bricks-and-mortar customer."

Riese, HMV Try Marketing Music Where Customers Eat

BY STEVE TRAMAIN

NEW YORK—HMV and Riese Restaurants, operator of several restaurant chains here, are partnering on a joint marketing campaign to promote new music and the retailer's Manhattan locations.

The four Manhattan HMV music stores and 100-plus Riese Restaurants are collaborating on a CD sampler promotion starting Labor Day. As part of the program, monthly compilation CDs will be played daily at such ubiquitous Riese restaurants as Houlihan's, TGI Friday's, Dunkin' Donuts, Kentucky Fried Chicken, Pizza Hut, and Roy Rogers.

Cuts from CDs by featured artists are played with 15-second intro and back-end announcements (intro and outro), informing listeners of the artist's name, song, CD, and the nearest HMV location at which the album can be purchased.

The promotion was conceived and is being coordinated by the RieseMusicNetwork (RMN), co-founded by music veterans Steven Garrin and Rudy Mallach. Dennis Riese of Riese Restaurants is a partner in the new venture.

RMN, a division of Garrin's Video-tec Productions, video- and sound-editing company, was created to give better positioning to established and new artists through what Mallach, a former marketing director with Universal Classics Group, calls "direct impulse marketing." We're going where repeat customers are very, doing it every day, at an average of 400,000 people a day at Riese restaurants in Penn State, and around 350,000 at outlets in the vicinity of Grand Central Station. Other high-traffic areas where Riese restaurants are located, such as Times Square and Fifth Avenue, will also be included.

Featured artists will have endcap positioning for each album in the HMV outlets. Coupons for discounts on the

albums at HMV, such free premiums as CD samplers, and discounts for selected Riese restaurants will be included in the RMN program. The compilation CDs will not be for sale.

CUSTOMERS IN COMMON

"When RMN approached us, it was obvious that their [restaurant] customers and ours crossed over and also gave us a new audience," says Edan Yaviv, HMV USA national marketing manager. "We liked the intros and outros with the retail tagline, and [RMN] is layered on top of activity we're already doing."

The endcap commitment upped the ante for the program, and HMV is working on coupons and giveaways with the participating labels and RMN.

Powell's "Something in the Past" from JP/MCA, Corey's "Hush Little Lady" from (Just) Corey (Motown), Remy's "The Way I Feel" from the album of the same name (Motown), One Body Against Another's "Touching" from *Butt a Pat* (Roadshow), Sharissa's "No Half Steppin'" from *Issues* (Motown), and Damian Marley's "Still Searching" from *Halfway Tree* (Motown). Also included are "I Shot the Sheriff," "No Woman No Cry" and "Is This Love," "Jamming," both from *A Taste of Marley* (GRP).

Each label or artist-management group pays \$4,000 per track, Garrin says; \$3,000 for the cut, a \$500 setup fee, and a \$500 distribution fee for coupons, which the label also supplies. Each song is played at least three times a day per location, resulting in 9,000 plays per month. Locations will also display corresponding posters.

When Mallach approached his former label group, UMG associate advertising director Dan Cappelletto recalls that he saw RMN as "an interesting new way to get our music heard." He liked the intros and outros and the multiple plays.

A COMPLETE MARKETING PUZZLE

"These restaurants are part of people's daily routines, and the retail element with HMV and the coupons were additional pieces of what seems to be a completed marketing puzzle," he says. "The labels will decide on their own coupon offers, and while we have new opportunity sounds good on paper, we have high hopes for its success."

MCA Records VP/marketing director Michelle Joyce says, "I needed to

find new and alternative ways to expose our artists and wanted to take a lifestyle approach to bring their music to consumers. RMN provides a perfect opportunity, and the HMV retail tie-in is a great bonus." MCA will offer a special coupon after the Jesse Powell album as its September commitment to the program.

Garrin has produced, directed, acted, and performed with artists since 1986; he founded the VoiceWorks voice-over workshop in 1988. He started Video-tec Productions in 1989 and lists among his industry clients VH-1, Dover Audio, Simon & Schuster Audio, Putnam Audio, NPM, MTV, Universal Studios, PolyGram Records, and, since 1986, the behind-the-scenes segment on George Benson's *Absolutely Benson* CD and the trailer for the *Before Night Falls* soundtrack from Julian Schnabel's Oscar-nominated film.

Mallach started his career as a saxophonist and chorinist in Germany. He came to the U.S. in 1991 on a Berklee College of Music scholarship. At Universal Classics, he created and managed the marketing and release campaigns of such core and crossover artists as tenor Russell Watson, violinist Anne-Sophie Mutter, Elvis Costello, and Anne-Sophie von Otter.

Garrin has approached both BMG and the Warner Music Group for the October CD sampler and reports positive responses. HMV has the retail exclusive through the end of the year, while Tower Records is among other interested chain outlets, he notes.

Depending on the success of the pilot program, Garrin and Mallach hope to expand RMN nationwide in early 2002. Mallach says, "An immediate tie-in with retailers at high-traffic locations such as mass merchant stores makes this program the logical next step in the promotion and marketing of music, DVDs, and other entertainment products."

Handleman expects upcoming releases from Britney Spears and others to boost its revenue for the current quarter by 13% to 15% over the corresponding period last year.

GM, cut staff, and refocused the company on licensing.

Handleman's main unit, distributor of Handman Entertainment Resources, had operating income of \$10.2 million, up from \$6.0 million last year. Revenue rose from \$207.7 million to \$229.4 million.

According to Handleman, mass merchants accounted for 1.1 million of the 1.9 million copies of *Celebrity* sold in the U.S. in the quarter. Handleman-supplied stores alone accounted for 25% of U.S. sales.

Peter Cline, president/COO of Handleman, chalks up that performance to the simple drawing power of mass merchants. "It really did a nice job of displaying the product," getting it out in front of the customer.

BRIGHT PROSPECTS

The company expects more of the same from upcoming releases by Britney Spears and others. In a recent, it sold for the current quarter should rise 13%-15% from the corresponding period last year, when it had revenue of \$231.4 million. Net income



RieseMusicNetwork (RMN) founders Steven Garrin, right, and Rudy Mallach, far left, with HMV USA national marketing manager Edan Yaviv in front of an RMN co-branded endcap at HMV's 42nd Street store in New York City.

"The in-store exposure reminds customers of our cross-branding and emphasizes the relationship and partnership we're building with RMN," Yaviv adds. "We definitely want to track the effectiveness of artist-specific premium items and samplers."

Confirmed tracks on the first RMN sampler include Universal Music Group (UMG) labels, according to Mallach—including Bon Jovi's "One Wild Night 2001 Mix" from *One Wild Night Live* (Island Def Jam), Jesse

Painting Tarrytown Red

Independent distributor Red recently held its annual company convention at the Tarrytown House in Tarrytown, N.Y. The three-day confab, which spotlighted upcoming releases from the company's distributed labels, featured performances by Immigrant's Dishwalls (which debuted music from its forthcoming album), VPR indie country artist Mark McGuinn, Metal Blade's Six Feet Under, Ed's new boy band DreamStreet, and Artemis acts Moke and Sugarcult. Surprise guests included Loud's Gangsta Boo and Trauma's Shaquille O'Neal.



Going Platinum. Hypnotize Minds/Loud Records presents Red with a plaque for platinum sales of the Project Pat album and platinum sales of Three 6 Mafia. Pictured in the back row, from left, are Loud sales and marketing coordinator Merrit Rifkind, Loud GM Randy Roberts, Red senior VP of product development Alan Becker, Red VP of marketing Laura G. Marques, Red president Ken Antonelli, Red West Coast regional director Denise Panelli, Loud Records CEO Steve Rifkind, Red North Central regional director Joleen Bowling, and Red Southern regional director Doug Wiley. Kneeling in the front row are Red VP of field sales Lou Tatulli, Loud central sales director Jill Phillips, Loud national sales director Alyssa Levy, Red VP of sales Dean Taback, Red senior director of marketing and merchandising Brenda Hazell, Loud VP of administration Tova Hoffman, Loud senior VP of sales Ken Gullik (wearing the hat), and Loud East Coast sales and marketing coordinator Big D.



On DreamStreet. Red and Ed Entertainment executives pose with boy band DreamStreet. Pictured, from left, are Matt Ballinger of DreamStreet; band manager Louis Baldoni; Red senior VP of business and legal affairs Jim Cooperman; Red president Ken Antonelli; DreamStreet members Frankie Galasso, Chris Trousseau, Jesse McCartney, and Greg Raposo; and Ed Entertainment VP/GM David Leach.



California Dreaming. Posing, from left, are Ed Entertainment president Ron Urban; John Gregory, lead singer of Trauma recording at California; Red president Ken Antonelli; California lead guitarist Steve Norton; and Trauma Records president Rob Kahane.



Epitaph Group Hug. Members of the Red and Epitaph staffs pose for a picture following Epitaph's presentation at the confab. Pictured, from left, are Red senior VP of product development Alan Becker, Red president Ken Antonelli, Epitaph GM Dave Hanson, Ed Entertainment president Ron Urban, Epitaph national sales manager Ron Coleman, Epitaph regional sales manager Catherine Corsaro, and Red VP of sales Dean Taback.



Goldberg Variations. Artemis founder/CEO Danny Goldberg addresses the Red Convention audience.



Shaq Attack. Shown, from left, are Red president Ken Antonelli with Trauma recording artist Shaquille O'Neal and Ed Entertainment president Ron Urban.

NEWSLINE...

Toyota is rolling out a two-month, \$160 million music-based marketing campaign, Making Tracks, to promote the 2002 Camry. As part of the campaign, the carmaker will distribute a CD with songs by such acts as Lyle Lovett and Earth, Wind & Fire. Also, as part of a partnership with AOL Time Warner, Toyota will be the lead sponsor of a special music issue of the media company's *Time* magazine and will sponsor music programs on its TNT and CNN networks.

MATTHEW BENZ

VH1.com is offering early access to Macy Gray's new album through its Hear Music First e-commerce initiative. Consumers who pre-order Gray's *The Id* (Epic) through the VH1 site will have online streaming access to the album prior to its Sept. 18 street date. Buyers will also be able to view the album's artwork, lyrics, and liner notes, as well as special interviews. The CD will be mailed out, timed to reach the consumer the day of the album's release. VH1.com has run similar promotions for Stevie Nicks' *Trouble in Shangri-La* and Melissa Etheridge's *Skin* since the Hear Music First program started back in April. Both albums had top 10 debuts on The Billboard 200 and reached the No. 1 spot on Top Internet Album Sales.

BRIAN GARRITY

The antitrust suit filed against Sony Music Entertainment by the National Assn. of Recording Merchandisers (NARM) is progressing slowly. The judge presiding over the litigation has asked the U.S. Department of Justice to file an amicus brief on the case. NARM filed the lawsuit Jan. 31, 2000, alleging that the bundling of products and services—in the form of computer software add-ons, hyperlinks to retail sales sites, and "blow-in" promotional inserts—amounts to unfair competition and constitutes an unlawful "tying" arrangement.



HOROWITZ

Judge Emmet G. Sullivan of U.S. District Court for the District of Columbia has requested that the Justice Department filing be made by Oct. 31; NARM and Sony have until Nov. 30 to file responses, and counter-responses are due by Dec. 14.

In a statement, NARM president Pamela Horowitz says, "While the request for the amicus obviously indicates that a ruling will not be forthcoming in the immediate future, we respect Judge Sullivan's efforts to be thorough and careful in evaluating these issues, which are still present in the marketplace and which still need a resolution." A Sony spokesman says the company does not comment on pending litigation.

ED CHRISTMAN

Sirius Satellite Radio has entered into a deal with carmaker BMW to make Sirius radios available in select vehicles beginning second-quarter 2002. BMW dealers will offer subscription activation services for its customers who purchase Sirius receivers. Sirius plans to offer up to 100 satellite audio channels, including 50 of commercial-free music. The subscription service, which will cost \$12.95 per month, is expected to launch nationwide by the end of the year. The BMW deal is for 3 Series, 5 Series, and X5 vehicles. Sirius also has distribution deals with Ford, Chrysler, Mercedes, Jaguar, Volvo, and Infiniti.

BRIAN GARRITY



National Record Mart (NRM) says it has arranged for a Chapter 11 reorganization. Carnegie, Pa.-based NRM was hit two months ago by an involuntary bankruptcy petition from the five major record companies, which sought a Chapter 7 liquidation of the beleaguered retailer (*Billboard Bulletin*, June 20).

NRM says it will continue to operate its 125 stores and try to restructure its debt obligations, which include \$18.75 million owed to the majors since the 2000 holiday season. The retailer has also been authorized by the U.S. Bankruptcy Court in the Western District of Pennsylvania to pay pre-petition claims of its employees, honor gift certificates, and accept customer returns.

MATTHEW BENZ

CenterSpan Communications, owner of the Scour file-sharing network, has acquired select intellectual-property assets of digital rights management services company Supertronic, including its streaming technology known as BridgePort. The deal is valued at \$750,000.

BRIAN GARRITY

Retail Track™

THE UN-LEARNING TOWER: The cutback and/or initiative implemented by management at Tower Records/Video/Boks to return the company to fiscal prosperity have been working out well. At least, that's the word from Tower president **Michael Solomon** in an Aug. 24 e-mail sent to his employees and obtained by *Billboard*.

In talking about Tower's turnaround, Solomon writes, "Tower has reached 99% of our designated goals set for the 11 months ending this past June. This means that from a financial operating viewpoint, Tower is on solid footing."

Furthermore, Solomon says, "sales perch just above the industry trend" and that the chain strengthened its gross profit across the board throughout July, at a time when other retailers were experiencing significant dips. Indeed, he states, "Tower's present and well-fought-for financial solidity is in part due to store management, who have created significant staff and inventory management efficiencies."

But in the internal memo, he warns that the company might still reflect a net income loss at the end of its current fiscal period due to additional restructuring write-downs. "However," he states, "these results are completely in line with our expectations and will include current and future [earnings before interest, taxes, depreciation, and amortization] improvements."

Solomon recalls the changes at the company, noting that to get where it is, management had to take "very serious action," which included the sale of Tower operations in Taiwan, Hong Kong, and Argentina, which converted to Tower Records franchises. Moreover, he reports that the company has hired Chismark Partners and another unnamed investment bank in Japan to explore investor opportunities on behalf of Tower.

In moving from strategic moves to operations, Solomon reports that Tower has drastically scaled back its book business, resulting in reduced costs without sacrificing profits. Nonetheless, he adds that the chain is "still in the book and magazine business, and we will continue to develop it in a sensible and profitable manner."

Turning to store shutterings, he notes that the chain has closed its East Lansing, Mich., record store; an outlet store in Sacramento; and one of its two Toronto stores, with the other scheduled to go dark within 60 days. "We may not be in for a substantial expansion move, we do not presently intend to close any further record stores domestically,"



by Ed Christman

Solomon tells employees. In fact, he notes, that the chain's Memphis store, which opened in July, has "proved to be a definite winner."

Moreover, he reports that while the chain's Boston store on Newbury Street has closed down, Tower has opened a temporary store in that city while it looks for a high-profile location. Another replacement store—scheduled to open in November in Sherman Oaks, Calif.—will be a flagship store, with 33,000 square feet of entertaining retail space. Two other new stores—in Birmingham, Mich., and Desert Ridge, Ariz.—are set to bow in February 2002.

Finally, Solomon acknowledges that the chain has laid off some employees—a total of 111 throughout the stores and 70 at corporate headquarters in West Sacramento, Calif.

LEAVING FOR THE PARK BENCH: Something I missed out on is that earlier this summer **Jerry Adams**, a longtime industry veteran who had been running Harmony House, left the chain to retire to the good life, according to **Sandy Bean**, VP at the Troy, Mich.-based merchant. Adams has been replaced by the owner, CEO

HARMONY HOUSE
www.harmonyhouse.com

Bill Thom, who had opted to let Adams run the chain day to day since he promoted Adams to president back in April 2000.

Thom's return to the helm of Harmony House apparently coincides with a failed attempt to sell the chain. Earlier this year, the company had hired a Midwest-based investment bank to shop Harmony House but apparently found little interest.

As a result, Thom is back for the long run, according to Bean, who reports that he has been revamping the company. Six stores have been closed in the past eight months, for a store count of 33, down from a peak of 39. Moreover, she says, the chain expects to close a few more in the next couple of months.

Other changes at the chain include cutting back on inventory, particularly at the warehouse. "We will buy more frequently and wisely," Bean says. Going forward, the chain's newest motto is "Harmony House... where music lives."

Now that Thom's back, is he revamping the chain so that he can clean it up and put it on the block against Bean replies, "Everything's for sale at the right price."

Borders, Hastings Report Flat First Half

BY BRIAN GARRITY

NEW YORK—A pair of multimedia retailers, Hastings Entertainment and Borders Group, are posting break-even/flat financial results on slightly improved sales performances through the first half of 2001. Both companies are in the midst of shoring up the bottom line in the wake of earlier profit struggles.

At Amarillo, Texas-based Hastings, net income for the first six months was \$15,000, or \$0.00 per share, up from a net loss of \$2.8 million, or 24 cents per share, for the same period last year. Total revenue for the period that ended July 31 was \$219.3 million, up \$2.4 million, or 1.1%, from \$216.9 million.

Meanwhile, Ann Arbor, Mich.-based Borders posted overall first-half net income of \$700,000, or 1 cent per share—flat to the company's earnings of the same time a year ago. Revenue increased to \$1.5 billion from \$1.4 billion a year ago.

Performance at Borders' superstore division was stronger. First-half net income rose 49% to \$17 million, up from \$11.4 million in 2000. Superstore sales in the first half rose to \$1.01 billion from \$913.6 million.

Hastings credits its rebound from its losses last year to a strong DVD rental business and non-

music product sales, including the launch of Game Boy Advanced hardware and software.

UPGRADING HASTINGS

Hastings is in the midst of up-grading and expanding certain existing superstores and redesigning its small-market stores, which are adding in-store coffee bars. Addi-



tionally, Hastings plans to expand its high-margin sideline product business in 100 stores this year, with the addition of musical instruments, such home electronics as DVD players and stereos, and age-group-targeted novelty items.

But Hastings expects DVD rentals and sales to be the backbone of its business through the rest of the year. In the first two quarters of 2001, rentals were up 148% and 160%, respectively.

Hastings chairman/CEO John Marmaduke said in a statement,

"With the current adoption rate of DVD in our markets, the momentum we have created through the first six months of the year, and the projected strength of titles to be released, we believe the second half of the year will continue to be strong for DVD rental and sales."

At Borders, category management initiatives contributed to double-digit comparable-store sales growth for its DVD business. Meanwhile, its Title Sleuth computer search stations were credited with driving a double-digit comparable-store sales increase in special orders. The company also relaunched its e-commerce site, Borders.com, which is now run by Amazon.com.

SECOND-QUARTER RESULTS

For the second quarter, which ended in July, Borders posted essentially break-even net income—the same as a year ago. Sales increased \$41 million to \$739.8 million. Superstore net income increased to \$8.4 million from \$6.7 million last year. Sales increased \$47 million to \$511 million.

Hastings posted a second-quarter profit of \$800,000, or 7 cents per share, vs. a net loss of \$2.3 million, or 20 cents per share, last year. Revenue rose to \$110.1 million from \$106.8 million.

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DataPlay Misses Early Launch, Plans February Wide Release

BY BRIAN GARTNEY

NEW YORK—DataPlay has scrapped the fourth-quarter launch of its new compact digital music storage format and related products due to a production delay.

The Boulder, Colo.-based company originally planned to bow the format over the holiday shopping season, with a limited release of 20,000 DataPlay compatible devices, along with blank media and 30-50 prerecorded titles from major-label artists. But a holdup in the delivery of a device specification that allows for the home recording of digital music to the media forced the company to table all commercial releases of the product to the first quarter of 2002.

DataPlay chief executive Pat Quigley says that while release for the new format and its playback/recording devices actually wasn't intended until early next year. The holiday launch, he says, was envisioned as an early marketing and brand-building opportunity for the format. DataPlay, rather than its manufacturing partners, was to oversee the release of all the products released in fourth quarter.

"We always were launching in the first quarter," Quigley says, "but I was going to try to put 20,000 devices out and some titles in November/December as a test. The spec to go into mass production was late by 18 days, and that moved us into December, in which case the test was silly."

Launch of the format is now expected for February, coinciding with the release of DataPlay devices from such manufacturers as Sanyo, Toshiba, Sonibe, and Samsung. "It's still the same launch pattern," Quigley says. "But it will be launched by whoever puts [the devices] out—Samsung, Sanyo, Toshiba. It's the same launch schedule now, not ours."

NOTHING WRONG WITH FORMAT

Company officials are quick to point out that there is nothing wrong with the format. Industry interest in the storage media, which is the size of a quarter and accommodates multiple hours of digital music, along with video and picture files, continues to grow.

Universal Music Group (UMG), Eastman Kodak, Intel Capital, Trans World Entertainment, and David Crosby rank among the company's investors, with Trans World CEO Roy Rogers and UMG labels president Larry Kenswil sitting on its board of directors.

What's more, UMG, EMI Record-



'It's still the same launch pattern, but it will be launched by whoever puts [the devices] out. It's their launch schedule now, not ours.'

—PAT QUIGLEY, DATAPLAY

ed Music, and BMG Entertainment are planning to release pre-recorded music on DataPlay. The company also has announced compatibility alliances with digital rights management services providers InterTrust and Reciprocal.

Still, DataPlay has lost the chance to begin building a name for itself with consumers this holiday season. "DataPlay had this peculiar opportunity to take a huge leap with no competition," Quigley acknowledges. But he points out that no other new formats will be hitting the market this holiday season either.

We really had a lot of pressure from people saying that the holidays were so critical, if we can make it we should go. But we've always been telling people it's been 75%/25% about going [at Christmas]," Quigley says. "When you're telling someone in August there's a 25% chance that you're not going, most people realize that that is a big number when you are only two months away."

Indeed, Gartner senior analyst P.J. McNealey notes that releasing product for Christmas 2001 is not one of the make-or-break challenges facing the format: "There's great potential, but we have a wait-and-see attitude to see what kind of adoption they get from the hardware manufacturers and the content owners."

COMPETING FOR FAVORED STATUS

McNealey says that while on paper DataPlay—from both cost and functionality perspectives—"blows away" competing formats, it still remains to be seen if devices makers will ultimately favor DataPlay. Ranking among DataPlay's competitors: Flash memory cards developed by the likes of SanDisk, PocketZip portable storage media from Iomega, and portable MP3 jukebox devices, including the Nomad from Creative Labs.

McNealey adds that another question is how aggressively the major labels will embrace DataPlay as a prerecorded format. DataPlay is designed to carry multiple albums on the same piece of media. That allows the consumer to purchase an artist's new album on DataPlay at retail and then purchase other albums embedded on the same piece of media at a later date by going to the Web, paying for the additional content at retail rate, and receiving the ability to unlock it. Quigley says that interest across the board is solid.

As for the next phase of its rollout, the company expects to announce prerecorded major-label catalog titles that will be available at launch in the October/November time period.



by Brian Garity

DRM PROBLEMS LOOMING: Now that late summer is officially here, expect the growing about where are all the digital-music subscription services everyone promised to begin almost immediately. MusicNet and its licensees, Pressplay, FullAudio, Liquid Audio, and Napster are all on the clock if they plan to fulfill fourth-quarter rollout vows.

But even if the current launch window can be met—a dubious proposition, given the pace of content licensing to third-party services and the state of negotiations with publishers—consumers aren't likely to be thrilled with what version 1.0 of the music subscriptions will offer.

A new study from Gartner argues that the way labels will restrict how consumers use digital music files will be as big of an Achilles' heel to

To be sure, consumers don't appear to find the experience compelling enough today to be prepared to start paying for digital music en masse. In June, Gartner performed a survey of the listening habits of U.S. adult Internet users. The survey found that nearly 50% of those polled listened to CDs on their PCs, while only 25% listened to music downloads from the Internet on their PCs. The survey also found that only 6% of the same demographic had purchased music downloads in the previous three months.

Gartner says the results indicate that consumers have not embraced purchasing and downloading music via the Internet—a fact influenced by DRM.

McNealey says that despite the desire of major labels to create business models that tether music to the



the development of new services in the short term as the lack of content available through them.

"This issue is a show stopper," Gartner senior analyst P.J. McNealey says. "If people don't find [digital music] to be a better service than how things are today, then you remain at ground zero."

In the report, titled "Digital Copyright Law: Protect Content—and Consumers," McNealey argues that until there is a de facto digital rights management (DRM) standard, consumers won't line up to buy new digital music services: "Digital distribution needs to be brain-dead simple for consumers, and any DRM solution deployed should work with all music software and hardware. In order for this to happen, the Big Five need to work together, and that doesn't look hopeful before 2002."

Actually, forget 2002. Gartner doesn't expect music DRM standardization until 2004—after the majors have bowed to pressure from U.S. and European regulators to open the digital market on a wider scale.

This is no small issue. It is the DRM rules, Gartner argues, that dictate the consumer experience and, in turn, will have an enormous impact on whether music buyers shift from purchasing physical products (CDs, tapes) to paying for such content services as subscriptions or à la carte downloads.

consumer's computer, the issue of portability will be key to widespread adoption of new services: "Consumers are going to have an expectation of portability no matter what service they buy, and that will be enabled by the DRM solution."

WARNER IN PROMO: Warner Bros.

Isco is teaming with ActiveBuddy to promote new artist **Linda Pagano** using AOL's Instant Message (IM) service. Users who add "LindsayBuddy" to their buddy lists can communicate with an interactive agent that provides information about the artist and her first album, *Love & Faith & Inspiration*, due Oct. 23. ActiveBuddy, a developer of interactive text-messaging technology, worked with Capitol earlier this year on an IM promotion for *Radiohead*.

MERGER LAYOFFS: GetMusic recently

laid off 40 employees; the bulk of the pink slips were for sales, marketing, and administrative staffers of Chicago-based RollingStone.com. Meanwhile, Launch.com recently fired 14 people as it gears up to replace Yahoo! with Yahooo soon.

The moves are the result of back-end redundancies created by the respective combinations of RollingStone.com with GetMusic and of Launch.com with Yahoo.

TRAFFIC TICKER

Top Streaming & Application Sites

Traffic In July

	2001	2000
1. msn.com	13,413	13,413
2. netpage.com	7,407	7,407
3. windowsmedia.com	6,641	6,641
4. aol.com	2,129	2,129
5. winamp.com	1,364	1,364
6. msn.com	1,040	1,040
7. msn.com	779	779
8. bea.com	762	762
9. spinn.com	656	656
10. msn.com	574	574

	2001	2000
1. netpage.com	6.9	6.9
2. netpage.com	5.4	5.4
3. bea.com	10.4	10.4
4. winamp.com	9.9	9.9
5. winamp.com	8.5	8.5
6. msn.com	8.5	8.5
7. msn.com	8.5	8.5
8. msn.com	5.1	5.1
9. msn.com	4.9	4.9
10. msn.com	3.9	3.9

	2001	2000
1. netpage.com	70.3	70.3
2. netpage.com	25.6	25.6
3. netpage.com	21.7	21.7
4. msn.com	11.5	11.5
5. bea.com	7.7	7.7
6. msn.com	7.8	7.8
7. msn.com	6.9	6.9
8. netpage.com	6.1	6.1
9. msn.com	6.1	6.1
10. msn.com	3.5	3.5

Source: Media Matrix, July 2001. Sites categorized by Billboard Media Matrix. Figures are the actual number of users who used each site, without duplication, once in a given month. Approximately 50,000 individuals throughout the U.S. participate in the Media Matrix sample.



by Eileen Fitzpatrick

Picture This™

THE 'BOOGYEMEN' ARE COMING: Taking a page from the popular multi-artist *New* music compilations, newly formed FlixMix is releasing a great-hits collection of a different kind.

Boogeymen, a best-of video compilation featuring 18 classic scenes from horror films, arrives in stores Oct. 2 from the Universal City, Calif.-based FlixMix. The DVD is priced at \$19.98, the VHS at \$14.98.



SHEK

FlixMix is an independent production company, distributed by Universal Music and Video Distribution, formed to develop programming for various new-media formats. "We looked at music compilations and saw that it could be applied to movies," says *Boogeymen* producer Gary Shek. "With DVD, you can create so much more content."

A 58-minute gore fest, *Boogeymen* includes scenes from *The Texas Chainsaw Massacre*, *Halloween*, *Condemned*, *A Nightmare on Elm Street*, *I Know What You Did Last Summer*, *Phantom*, and *Hellraiser*. Shek says that studios participating in the program receive a flat one-time licensing fee.

The DVD features more than two hours of extras, including onscreen trivia games, character backgrounds, and commentary from the stars of everyone's worst nightmare, **Robert Englund**. One of the all-time scariest boogeymen, Englund played Freddy Krueger in all seven *Elm Street* films.

FlixMix hopes to create a new DVD brand, but movie compilations don't have a track record in TV-related titles, like *Cops* and *Blooper tapes*, have enjoyed some short-term success, but FlixMix is entering uncharted territory with *Boogeymen*.

Shek says *Boogeymen* will be aimed specifically at horror fans, with advertising in *Fangoria* and *Rue Morgue*, the top two magazines specializing in the genre. Other marketing elements include the Web site boogeymen.com.

Retailers are optimistic that the concept will work. "Combinations of horror scenes, comedy, and other genres make sense," says Amazon.com director of music and video merchandising Bill Carr. "There's a consumer for everything."

While Carr would prefer comedy, Shek says that FlixMix's next project will focus on action, *Ultimate Fights*, featuring the best street fights, sword duels, fistfights, karate kids, and body slams, will arrive in January.

ALL IN THE FAMILY: MTV and Paramount Home Entertainment have been sister companies since 1993, when MTV parent Viacom acquired the film studio. But until now, the cable channel's video product has been released by Sony Music Videos. Effective immediately, Paramount will distribute MTV product in the U.S. and Canada under the MTV Home Entertainment label. Paramount's video division has handled international sales since 1996. The Sony agreement expired this year, opening the door for Paramount to pick up the line.

The first releases under the agreement are *Inside Fear* (Nov. 6), which puts contestants in a haunted location, and *The Real World: You Never Saw: Back to New York* (Dec. 4).

During the first quarter of 2001 Paramount will also release *Daria the Movie: Is It Fall Yet?*, a spinoff based on the popular teen-animal cartoon that airs on the music channel. MTV aired the feature earlier this year.

All MTV titles will be priced at \$14.95 for VHS and \$19.99 for DVD. Meanwhile, the studio will release *Lara Croft: Tomb Raider—Special Collector's Edition* Nov. 13. The DVD title is priced at \$29.99.

Unlike other collector's editions, the film and its extras will be packed onto one disc. But consumers won't feel cheated: Four different featurettes exploring the film's stunts, visual effects, and the origins of the video game on which it's based are included. Another segment looks at the three months of training that Angelina Jolie went through to play the title character.

Since the film is based on a video game, Paramount is including ROM discs for the Game Boy Advance, a demo of the game *Tomb Raider Chronicles* and to an exclusive Web site accessible only through the DVD. Ads for the title will be placed in *PlayStation Magazine* and *Expert Gamer* to draw in Croft fans.

The VHS version, which includes one featurette, is priced for rental.

BY EILEEN FITZPATRICK
LOS ANGELES—Already embraced enthusiastically by the movie studios, DVD-Video is slowly being adopted by music companies.

Sony Music leads the way among record companies, releasing 131 titles since 1997. WEA Distribution comes in second, with at least 103 titles out by year's end.

BMG Entertainment has released 84 DVD-Vs, according to the DVD Release Report. Universal Music Group, which has released 48 titles since DVD-V's 1997 launch, will release eight more titles by the end of this year and has 24 in development for next year. EMI-Capitol has released 25 DVD titles since the format's bow.

Retailers suggest that record companies ensure they know to whom they are marketing their releases. "A couple of formulas need to be instituted before it can be successful," says Best Buy senior VP of enterprise entertainment Joe Pagano. One suggestion he has would be to coincide music-DVD releases with their DVD-Audio companions. In addition, Pagano says the format works better for vintage artists and that pricing must be under \$20. "There's an ongoing demand for this product, but you have to know your customer and market it to them."

BONUS MATERIAL IS KEY
Like his competitors, Universal Music Enterprises president Bruce Resnickoff says the key selling point for DVD-Vs is new bonus material. "Taking advantage of [the format's] added-value aspect is critical."

Upcoming UMG titles will feature Rush, Dire Straits, the Moody Blues, Bryan Adams, and ABBA. The last of which will be released to coincide with the Broadway debut of the Abba musical *Mamma Mia!* in October. All will have such bonus features as unreleased tracks and interviews. "We're not just converting a VHS release, we're making the DVD better," Resnickoff says. Other releases on the schedule are DVDs from Joe Jackson, the Police, and the Jackson Five.

WEA senior VP of catalog sales Bob Carlson says the distributor is willing to hear back from its participating labels about a "large list" of titles it would like to see released on DVD. The company distributes product from Warner Music Group, Elektra, and Atlantic. "There's a lot of stuff to be had," he says. "We're pushing for great catalog titles that are still selling well on VHS." Carlson says DVD-V releases will be coordinated with new CD releases.

WEA-distributed Rhino Home Video has four forthcoming titles from INXS, Skid Row, and Foreigner, according to Rhino senior VP Army Schorr.

EMI-Capitol will release Blind Melon's *Letters From A Porcupine* Nov. 11. Originally released on VHS in 1996, *Letters* has been greatly enhanced for the DVD version. The

DVD-V Starts To Make Impact On Music



RESNICKOFF

disc contains twice the amount of material found on the VHS, including band interviews, 19 live performances, and eight videoclips.

HIGH COSTS HINDER MAJORS
Despite its increasing DVD slate, EMI-Capitol still sees the format as a movie medium. "DVD is sizzling hot, but it's primarily theatrical programming," says EMI-Capitol VP of strategic marketing Marc Rashba. "Right now, there's a small market for DVD-music product, just as there is for VHS." Rashba says high costs for publishing rights and manufacturing have also hindered the label in releasing more DVD titles.

Due to that relatively small audience and the often high costs associated with production, the majority of DVD-Vs devoted to music are still handled by independent companies, to whom the majors license material.

According to the DVD Release Report, Image Entertainment is the leading supplier of music-video product. By the end of October, it will have released 423 music titles since the format's launch. Pioneer Entertainment, the third-largest supplier in the category (coming in after Sony), will have released a total of 111 titles. Other key indie labels include Coming Home Entertainment Group, Eagle Vision, Metropolis DVD, and Music Video Distribution.

Best-known as a laserdisc distributor of licensed studio product, Chatsworth, Calif.-based Image was forced to change its strategy when movie companies decided to release their own DVD product. Image VP of marketing Garrett Lee says, "We had

to reinvent ourselves or go away."

Lee adds that much of Image's early music releases were laserdisc titles transferred to DVD, with added footage.

Pioneer also broke into the business by converting its laserdisc titles to DVD, but Executive VP of business development Jim McGowan says several music labels and artists began approaching the company for licensing deals.

"It's a capacity issue," McGowan says. "We have a limited DVD as their primary source of revenue, and they want to remain loyal to marketing CD product." On Aug. 28, Pioneer released *Pat Metheny Group: Imaginary Day*, a concert video with behind-the-scenes footage filmed in 1998 at the Mountain Winery in Saratoga, Calif. *Presenting Billie Holiday*, also out Aug. 28, includes three newly discovered performances, as well as personal letters, unpublished lyrics, and other archival material.

MUSIC DVDS SELLING WELL

Unlike movies, individual music DVD-Vs have yet to sell millions of units, but they do sell well. According to Pioneer, its *Queen: We Will Rock You*, a 30-year-old concert video without any bonus features, has sold 125,000 units on DVD. The company will release an updated version Oct. 2, featuring a new digitally remastered print, a trivia game, and audio commentary by director Paul Saul Swimmer. McGowan says, "You're not going to ship a bunch of units like a movie, but this is a catalog re-order business."

Lee agrees that the music-DVD market can be profitable even though unit sales are smaller. Image makes up the difference by releasing product for every type of music fan. Classical titles make up the bulk of Image's library. Bizet's *Carmen*, filmed at London's Covent Garden Opera House, and the Australian Opera Company's production of *La Bohème* have each sold 15,000-20,000 units, according to Lee. "We have some titles that will do a couple of thousand units, but the great thing about having them is that you can count on 'x' number of units every single month," he says. "These titles have catalog legs, and sales will grow in proportion to the player base."

In addition, Image recently signed a 10-year DVD-distribution deal with power pop act the Waites Records. The first title from the pact will be the Sept. 25 release of *The Knack Attack*.

In a separate deal, the company will begin releasing footage from the TV series *Music in High Places*, which features world-famous musicians exploring different cultures around the globe. It launches Tuesday (4), with Collective Soul in Morocco and Boys II Men in South Korea. Each release will include performance, as well as one hour of behind-the-scenes not included on the TV broadcast.

SEPTEMBER 8
2001 **Billboard**® **Top VHS Sales**™

Copyright law is intended merely to inform you and not impose upon you additional rights, restrictions, or penalties beyond those set forth herein.						
LAST WEEK IN RANK		TITLE	ORIGINAL PERFORMER(S)		PEAK POSITION	WEEKS ON CHART
WEEKS ON CHART		Album/Cataloging Label & Number				PRICE
		(19) NUMBER 1 (10)	2 (10) & Below 1			
1	2	NECESS: SCHOOL' OUT <i>Wild Cherry Music Video Series: Wild Cherry Entertainment 1201</i>	Animated		2001	G 24.99
2	5	THE BOOK OF POOH: STORIES FROM THE HEART <i>Walt Disney Home Video/Dumbo Video Music Enterprises 2343</i>	Animated		2001	G 24.99
3	2	RUGRATS: ALL GROWN UP <i>Animated Nickelodeon Home Video Series 1608</i>	Animated		2001	NR 12.95
4	2	THE LITTLE BEAR MOVIE <i>Paramount Home Video 80-113</i>	Animated		2001	G 24.95
5	4	THE EMPEROR'S NEW GROOVE <i>Walt Disney Home Video/Dumbo Video Music Enterprises 2168</i>	Animated		2000	G 26.99
6	10	SHIRLEY TEMPLE GIFT SET <i>MCAHome 30882</i>	Shirley Temple		2001	NR 39.95
7	5	BRING IT ON <i>Universal Studio/Home Video 8112</i>	Kristen Deard		2000	PG-13 14.98
8	10	COYOTE UGLY <i>Warner Bros. Home Video/Vista Home Entertainment 3716</i>	Piper Perabo Adam Garcia		2000	PG-13 14.98
9	14	AMERICAN PIE (SPECIAL EDITION) <i>Universal Studios/Home Video 8005</i>	Jean Jiggs Alyson Hannigan		1999	R 19.99
10	12	BIG DADDY <i>Warner Bros. Home Video 8008</i>	Adam Sandler		1999	PG-13 9.95
11	13	POWER RANGERS: IN 3-D <i>Freemantle 2001-05</i>	Various Artists		2001	NR 14.98
12	8	TRUMPET OF THE SWAN <i>Columbia TriStar Home Video 880-1</i>	Animated		2001	G 19.96
13	11	RUSH HOUR <i>Warner Bros. Home Video/Hover Home Video 8037</i>	Jackie Chan Chris Tucker		1998	R 14.95
14	23	STUART LITTLE <i>Columbia TriStar Home Video 8013</i>	George Clooney Michael J. Fox		1999	PG 24.95
15	26	THE QUEENS OF COMEDY <i>Universal Studios Home Video 8007</i>	Miss Laura Hayes Adelle Green		2000	R 14.95
16	2	BOB THE BUILDER: PETS IN A PICKLE <i>Aurora Video 30001</i>	Animated		2001	NR 14.99
17	15	102 DALMATIANS <i>Walt Disney Home Video/Dumbo Video Music Enterprises 2120</i>	Doreen Close		2000	G 24.99
18	21	STEPMOM <i>Warner Bros. Home Video 8270</i>	Julia Roberts Sandra Sarandon		1999	PG-13 9.95
19	7	DRAGONBALL Z: LOUD SLUG (UNEDITED) <i>VizVideo 361</i>	Animated		2001	NR 19.95
20	9	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE <i>Nickelodeon 361</i>	Not Listed		2001	NR 9.95
21	22	YOU'RE INVITED TO VACATION PARTIES <i>Warner Bros. Home Video 8017</i>	Mary-Kate & Ashley Olsen		2001	NR 14.95
22	11	THE ORIGINAL KIDS OF COMEDY <i>Paramount Home Video 108-13</i>	Steve Harvey O.L. Hughes		2000	R 14.95
23	30	DR. DOOLITTLE <i>Universal Studios Home Video 8012</i>	Eddie Murphy		1998	PG-13 9.95
24	2	CRAZY INTENTIONS <i>Columbia TriStar Home Video 8272</i>	Renee Zellweger Ryan Reynolds		1999	R 14.95
25	40	AUSTIN POWERS: THE SPY WHO SHAGGED ME <i>Warner Bros. Home Video 8754</i>	Michael Meyers Heather Graham		1999	PG-13 9.94
26	27	THE WEDDING SINGER <i>Warner Bros. Home Video 8016</i>	Adam Sandler Drew Barrymore		1997	PG-13 9.94
27	19	THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY <i>Aurora Video Entertainment 1032</i>	Animated		2001	NR 14.98
28	17	CHARLIE'S ANGELS <i>Columbia TriStar Home Video 8178</i>	Cameron Diaz Drew Barrymore		2000	PG-13 19.98
29	30	MI, MYSELF & IRENE <i>Twentieth 301-05</i>	Jim Carrey Renee Zellweger		1999	R 14.96
30	14	DRAGONBALL Z-LOUD SLUG (EDITED) <i>VizVideo 361</i>	Animated		2001	NR 14.95
31	36	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE <i>Sony Pictures 8000</i>	Sesame Street Muppets		2000	NR 9.98
32	30	SCARY MOVIE-SPECIAL EDITION <i>Screen Gems Home Video/Burner Video Home Entertainment 7108</i>	Anne Parls Jon Abrahams		2000	R 14.99
33	24	RUGRATS IN PARIS: THE MOVIE <i>Animated Nickelodeon Home Video Series 1610</i>	Animated		2000	G 22.95
34	18	MISS CONGENIALITY <i>Stellar Home Video 10005</i>	Sandra Bullock		2000	PG-13 19.98
35	31	BOB THE BUILDER: CAN WE FIX IT? <i>Aurora Video 30001</i>	Animated		2001	NR 14.99
36	35	THE MASK <i>New Line Home Video/Turtle House Entertainment 811</i>	Jim Carrey		1994	PG-13 9.94
37	30	ALL DOGS GO TO HEAVEN 2 <i>Walt Disney Home Video/Dumbo Video Music Enterprises 1000</i>	Animated		1996	G 14.95
38	32	THE LAST WORD OF: JURASSIC PARK <i>Warner Bros. Home Video 8008</i>	Jeff Goldblum Richard Attenborough		1997	PG-13 22.98
39	30	MY BEST FRIEND'S WEDDING <i>Columbia TriStar Home Video 8073</i>	Julia Roberts Demetri Mulrooney		2001	NR 14.95
40	30	YOU'RE INVITED TO FAVORITE PARTIES <i>Warner Bros. Home Video 8017</i>	Mary-Kate & Ashley Olsen		2001	NR 14.95

◆ **RIAA gold cert.** for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ **RIAA platinum cert.** for sales of 100,000 units or \$2 million in sales at suggested retail.
◆ **RIAA gold certification** for a minimum of 125,000 units or a dollar volume of \$8 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. **RIAA platinum certification** for a minimum sale of 250,000 units or a dollar volume of \$16 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, RIAA/RPI Communications.

SEPTEMBER 8 2001 **Billboard** **Top DVD Sales**

Compiled from a written sample of retail store and warehouse reports collected, copied, and provided by ValueTrac.

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SEPTEMBER 8 2011 **Billboard** **Top Video Rentals**

For more research, a brand as unexcused has, according to the Video Software Dealers Assn., has more than 120

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◆ **IRMAA** gold certification for a minimum of 125,000 units or a dollar volume of \$5 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ◆ **IRMAA** platinum certification for a minimum sale of 250,000 units or a dollar volume of \$10 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2011, Silents@RIP. Continue slide.

SEPTEMBER 2001		Billboard		Top Kid Video™	
LAST WEEK	WEEKS ON	TITLE	Label / Distributing Label & Number	YEAR OF RELEASE	PRICE
1	5	THE BOOK OF POOH: STORIES FROM THE HEART	Walt Disney Home Video (Walt Disney)	2001	24.95
2	2	RUGRATS: ALL GROWN UP!	Walt Disney Home Video (Walt Disney)	2001	12.95
3	2	THE LITTLE BEAR MOVIE	Paramount Home Video (Paramount)	2001	24.95
4	7	POWER RANGERS: IN 3-D	Paramount	2001	14.95
5	2	BOB THE BUILDER: PETS IN A PICKLE	Paramount	2001	14.95
6	13	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Paramount	2001	9.95
7	2	YOU'RE INVITED TO VACATION PARTIES	Walt Disney Home Video (Walt Disney)	2001	14.95
8	4	THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY	Walt Disney Home Video (Walt Disney)	2001	14.95
11	12	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE	Walt Disney Home Video (Walt Disney)	2000	9.95
10	13	BOB THE BUILDER: CAN WE FIX IT?	Paramount	2001	14.95
11	5	YOU'RE INVITED TO FAVORITE PARTIES	Walt Disney Home Video (Walt Disney)	2001	14.95
12	4	CLIFFORD'S SCHOOLHOUSE	Paramount	2001	12.95
17	19	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video (Walt Disney)	2001	26.95
12	13	BOB THE BUILDER TO THE RESCUE!	Paramount	2001	14.95
22	11	DORA THE EXPLORER: WISH ON A STAR	Walt Disney Home Video (Walt Disney)	2001	12.95
16	13	CLIFFORD TRIES HIS BEST	Paramount	2001	12.95
17	18	DORA THE EXPLORER: SWING INTO ACTION!	Walt Disney Home Video (Walt Disney)	2001	12.95
19	17	SCOOBY-DOO AND THE GHOUL SCHOOL	Walt Disney Home Video (Walt Disney)	2001	14.95
24	3	BABY MOZART	Walt Disney Home Video (Walt Disney)	2001	14.95
21	48	SEASIDE STREET: BEST OF ELMO	Walt Disney Home Video (Walt Disney)	1996	9.95
21	10	RUGRATS: DECADE IN DIAPERS VOL. 1	Walt Disney Home Video (Walt Disney)	2001	12.95
21	10	RUGRATS: DECADE IN DIAPERS	Walt Disney Home Video (Walt Disney)	2001	25.95
23	10	POWER RANGERS: TIME FORCE FORCE FROM THE FUTURE	Walt Disney Home Video (Walt Disney)	2001	14.95
16	17	MARY-KATE & ASHLEY: WINNING LONDON	Walt Disney Home Video (Walt Disney)	1996	14.95
23	20	SCOOBY-DOO'S GREATEST MYSTERIES	Walt Disney Home Video (Walt Disney)	1999	14.95

SEPTEMBER 2001		Billboard		Recreational Sports™	
LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE	
1	5	NHL 2001 FINAL STANLEY CUP CHAMPIONSHIP	USA Network Entertainment (USA) 13	12.95	
2	5	NHL 2001 FINAL STANLEY CUP CHAMPIONSHIP	USA Network Entertainment (USA) 13	12.95	
3	4	WWE: LITA IS JUST TRYING	World Wrestling Federation Home Video (WWE) 21	19.95	
4	3	WWE: BEST OF RAW VOL. 3	World Wrestling Federation Home Video (WWE) 21	19.95	
5	3	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
6	2	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
7	16	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
8	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
9	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
10	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
11	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
12	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
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27	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
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29	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
30	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	
31	4	WWE: RAW IS BACK	World Wrestling Federation Home Video (WWE) 21	19.95	

SEPTEMBER 2001		Billboard		Health & Fitness™	
LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE	
3	145	TOTAL YOGA	Long Beach Yoga	9.95	
1	1	THE CRUNCH TAC BENDING WORKOUTS	Artscape Inc. Entertainment (USA)	14.95	
2	1	THE CRUNCH TAC BENDING WORKOUTS	Artscape Inc. Entertainment (USA)	14.95	
3	1	GENIE AUSTIN: POWER YOGA PLUS	Artscape Inc. Entertainment (USA)	14.95	
4	1	GENIE AUSTIN: POWER YOGA PLUS	Artscape Inc. Entertainment (USA)	14.95	
5	1	GENIE AUSTIN: POWER YOGA PLUS	Artscape Inc. Entertainment (USA)	14.95	
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HOME VIDEO

6 Questions

BEDDOR

Before he made *There's Something About Mary*, Frank Beddor was a struggling producer just trying to get his films into theaters, without giving much thought to the DVD. His first film, *Wicked (1998)* came out on VHS/DVD Aug. 28 from Columbia TriStar Home Entertainment. Here, Beddor, who is currently in development on the comedy *Full Catastrophe* for Warner Bros. and *Bel Air Entertainment*, discusses the intricacies of picking bonus features for DVDs.

How did you decide on the extras for *There's Something About Mary*?

In a comedy like *There's Something About Mary*, the outtakes really work. But there was one scene with Matt Dillon and a snake that was just out of context, so we didn't include it.

Would you have liked to include more extras on the *Wicked* DVD?

Rachael Leigh Cook and Kirsten Dunst auditioned for Julia Stiles' role, and I would have liked to include that, since they weren't big stars at the time. If I had thought of it, I would have kept the film of the auditions. Now I'd have to go back and get clearances, and that's a big hassle. I wish I had shot footage of Julia's photo session for the film. It was her first professional shoot, and she was amazing. Anything that is a first-time experience or gives the audience an inside glimpse of the filmmaking process is great for DVD.

There's a lot of info about the DVD on the Web site www.wicked.com. Why?

All the things I envisioned for the DVD are posted there because it's a marketing tool to tease viewers. Even though there isn't a film version of Julia's photo shoot, there are pictures from it on the site. There's also a segment showing Julia's first audition where she's reading lines with her mom in their loft in New York.

Do you like a lot of extra material on a DVD in general?

As long as it's compelling and you find an angle for it to be there. I'm always thinking about what would be interesting to the viewer. But you don't need to put everything on.

How will DVD change your filmmaking process in the future?

I think I will organize a day for a crew to come in and shoot footage just for the DVD. I'd just tell them, "This is your day; go, and shoot."

Would you ever shoot a scene differently just for inclusion on the DVD?

No, that would involve some serious cash burn.

EILEEN FITZPATRICK

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Events Calendar

SEPTEMBER

Sept. 4, The Circle—The Art of Management, Production, and Booking. Musical Theater Works, New York City. 516-621-6424.

Sept. 7-9, Street Scene 2001. downtown San Diego. 619-557-8490.
Sept. 9, Pacific Northwest Studio Summit. presented by the Pacific Northwest branch of the Recording Academy, Seattle Center, Seattle. 206-633-7833.

Sept. 10-12, When to Target, When to Mainstream Conference. hosted by EPM Communications, Bottom Line Cabaret, New York City. 847-446-6421.

Sept. 11, Latin Grammy Awards. Great Western Forum, Los Angeles. 310-392-3777.

Sept. 12, BMI Awards. Dorchester Hotel, London. 011-44-207-486-2036.

Sept. 12-14, 2001 National Association of Recording Merchandisers Fall Con-

ference. Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, American Music Association Membership Meeting and Conference. Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 15, USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economics by Numbers. Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, 16th Annual Musicians' Picnic. Rancho San Antonio, Chatsworth, Calif. 818-506-6874.

Sept. 16, Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open. benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 20, How to Manage Your Copyrights Outside the U.S., presented by AIMP, Dillon's, New York City. 212-758-6157.

Sept. 21-23, Music Business Adelaide. Adelaide, Australia. 61-8-8483-5883.

Sept. 23, 12th Annual HAL Tribute to Heroes and Legends. Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, 39th Songwriter Showcase. presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 26-30, National Association of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference. Monarch Hotel, Washington, D.C. 202-462-9970.

Sept. 27-29, Atlanta Urban Music and Entertainment Conference. America Mart, Atlanta. 770-908-6102.

Sept. 29, Start and Run Your Own Record Label. presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, International Bluegrass Music Association World of Bluegrass Trade Show. Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, 15th Annual ARYA Music Awards. Capitol Theatre, Sydney, Australia. 612-9267-7094.

Oct. 3, BMI Urban Music Awards. Loews Miami Beach Hotel, Miami. 404-261-5151.

Oct. 4, 12th Annual Pioneer Awards. presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, Billboard/Airplay Monitor Radio Seminar and Awards. Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, Black/Friday Music & Film Festival. El Rey Theatre, Los Angeles. 323-288-0875.

Oct. 10-14, Nashville New Music Conference. various venues, Nashville. 615-269-5454.

Oct. 11, 2001 Spirit of Life Gala. presented by the Music and Entertainment Industry City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, 21st Annual Eyeball Music Video Showcase. 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, A2A: Access to Amsterdam International Music Conference and Showcase. Golden Tulip Amsterdam Center, Amsterdam, the Netherlands. 512-236-9969.

Oct. 31-Nov. 2, Billboard Music Video Conference and Awards. Beverly Hills Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 2, Billboard/Prudential Music & Money Symposium. St. Regis, New York City. 646-54-4660.

Nov. 5, Music Row Celebrity Bowling Bash. presented by the T.J. Martell Foundation, Hermitage Lanes, Her-

mitage, Tenn. 615-256-2002.

Nov. 5, Spirit Music Row Celebrity Golf Tournament. presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, BMI 49th Annual Country Awards. BMI Nashville office. 615-401-2000.

Nov. 7, MAP Awards. presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 210-559-9334, ext. 162.

Nov. 11, Bogart Backstage: On Tour for a Cure. presented by the Neil Bogart Memorial Fund, Barker Hangar,

Santa Monica, Calif. 310-358-4970.

Nov. 9-11, Comibach Electronic Music Festival. Montego Bay, Jamaica. 305-945-0700.

Nov. 15, Seventeenth Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit. Waldorf Astoria Hotel, New York City. 646-394-2413.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessellnick. Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jlpessellnick@billboard.com.

Good Works

CHARITY AUCTION: In conjunction with the 200th anniversary of the founding of Chivo Brothers, the creators of Chivo Regal Scotch whisky, chivos.com is sponsoring an online auction to benefit a variety of charities. From Sept. 6 through Halloween, site visitors can bid on such items as a diamond plaque awarded to Creed in commemoration of the band's first 10 million album sales, to benefit Scott Sparr's Arms Wide Open charity; a private recording session with Wytton Marsalis and the Lincoln Center Jazz Orchestra; to benefit the Jazz at Lincoln Center Fund; a Nicely guitar signed by Who; to benefit the Crocus Trust—Corral Canyon Project; and a painting of Stevie Wonder by the Rolling Stones' Ron Wood. To benefit the Royal National Institute for the Blind. Contact: Jennifer Posnack at 212-981-5238.

CLEAN AND SOBER PICNIC: The 16th annual Clean and Sober Musicians' Picnic benefiting the Musicians' Assistance Program and such recovery organizations as Alcoholics Anonymous will take place Sept. 16 at Rancho San Antonio in Chatsworth, Calif. The day-long event will include raffle prizes, a barbecue lunch, children's activities, and sports games. Tickets cost \$25 for adults and \$10 for children ages 3-12. Contact: Jeff Albright at 818-508-5874.

MUSIC BASH: Richard Marx, Vince Gill, Kenny Loggins, Michael W. Smith, Kenny Chesney, Tammy Cochran, and Sheshaun are scheduled to perform at the All Star Music Bash to benefit the Cystic Fibrosis Foundation Oct. 1 at the Opryland Hotel in Nashville. The evening will include a cocktail reception, a silent and live auction, and dinner. Contact: Kathi Atwood at 615-269-7071, ext. 125.

Life Lines

DEATHS

Jack Elliott, 74, of a brain tumor, Aug. 18 at UCLA Medical Center in Los Angeles. Elliott was a composer, arranger, and conductor for a variety of TV shows and movies and the music director of Los

Angeles' Henry Mancini Institute. He was the musical arranger for Judy Garland's TV show in the 1950s and later went on to produce and conduct the NBC special *Live From Studio 8H: 100 Years of Popular Music*. Elliott worked on such series as *Night Court*, *Barney Miller*, and *Charlie's Angels* on such movies as *The Jerk*, *Oh God*, and *Sibling Rivalry*. He was also the music director for the Grammy telecast for 31 consecutive years and worked on various Academy Awards, Emmy Awards, and Kennedy Center Honors shows. He founded the Henry Mancini Institute in 1997. Elliott is survived by his wife, two sons, a daughter, and a sister. In lieu of flowers, the family requests that donations be made to the Henry Mancini Institute, P.O. Box 34575, Los Angeles, Calif. 90034-0575.

FOR THE RECORD

The name of the new Northampton, Mass.-based independent classical label Oxingale Records was misstated in the Aug. 25 story "Beating the Indie Odds." The spotlight on Native American music (*Billboard*, Aug. 25) listed incorrect information for Red Feather Music. The company's president is Catherine Brozman. Founded in 1995, the company is located in Lafayette, Colo.



All-Star Game. J Records recently threw a standing-room only soiree at New York City's Hudson Hotel to honor the runaway success of Luther Vandross' eponymous label debut, which hit The Billboard 200 at No. 6. Pictured at the party, from left, were Ed Bradley, Vandross, Bryant Gumball, Donald Trump, Wyckle Jean, and J Records founder and chairman CEO Clive Davis.

PROGRAMMING

The Radio Industry And MTV

MTV's Tom Calderone On Setting A National Musical Agenda

BY MARC SCHIFFMAN

Airplay Monitor
NEW YORK—MTV senior VP of music/talent programming Tom Calderone joined the network in 1998 after a successful career in modern rock radio and consulting. The company recently relaunched its Web site and teamed it with MTV and MTV2 to create the "360" initiative, which is aimed at giving new acts exposure. Here, Calderone addresses the cross-pollination of MTV and the radio world.

How do you see MTV's recent role in making the radio world safe for the combination of rap and rock?

Radio getting excited about rock/rap really has all to do with the fact that we've put faces on these bands. If you look at what we've done with our 360 program with Drowning Pool, Alien Ant Farm, or Gorillaz, for example, and earlier with Linkin Park, we've taken advantage of the three platforms—MTV, MTV2, and MTV.com—in a 360-degree way, to get our audience not only excited about these bands but to learn more about them than just through the video. The [breadth] of those three platforms—and the number of people who come in and out of those platforms on a daily basis—exposes this rock/rap stuff to the point where radio is hearing feedback based on the exposure we're giving it. When it's MTV and radio together, all of a sudden this thing becomes huge.

Has radio overdone on rap/rock and the harder edge of music?

That extreme hard, hard, hard sound has hit the rubber-band effect—it's stretched to the point where it's got to come back. And we're starting to see a lot more of that. When MTV was just one cable channel in the '80s, it was very good at developing acts. Even though many programmers think that

the current music world is not based on act development but hit songs, MTV's 360 initiative shows a real commitment to building an act's career. It's in our best interest, when we can, to make acts that we play into bigger TV stars. If we didn't do that, it wouldn't be the Kid Rocks and the Limp Bizkits of the world, or, on the other side, the Puffys and the Jay-Zs of the world being MTV stars.



CALDERONE

You are trying to create TV stars. Should radio try more to make them radio stars?

I've always felt, from my days in radio, that there are going to be some songs that you play that are just great "of-the-moment" songs, and they go away after a while. But it's in your best interest to make sure that your audience knows not only that it's a great song, but that this band's very important to know. That's what we try to accomplish with 360.

Now that Infinity is back under the Viacom umbrella and the MTV cameras are covering all the Infinity station shows, do you get more involved in the MTV-meets-radio approach?

Even before the merger, we always covered most of the Infinity shows, just because we've always been friendly with them. Now that we're under the

same roof, it's business as usual. But we definitely have dialogue with the radio stations. We're always talking about what's working, what's not, what's happening, what we're hearing, what our audience is saying.

You mix a wide variety of music yourself. How would you suggest radio does that?

It's such a simple statement, but it's all about playing hits. If there's compatibility and they're hit-driven songs, you can figure it out. Look at where top 40 is right now. Top 40 is having a successful run ratings-wise, and they're playing Staind and all this other stuff as well as all the rhythmic stuff, and it seems to work.

On alternative—particularly at night, when all the 12-24s are listening—I would be mixing in hip-hop. Right now, between Jay-Z and DMX releases, there's some really great songs that I think are compatible with Limp Bizkit and Linkin Park and things like that.

Isn't that hard for a modern rock station to do?

You know what? Their audiences are buying it and listening to it. My favorite example is [Jay-Z's] Hard Knock Life tour. Pretty much the T-shirts [being worn by the audience] were from Offspring [and bands like that]. I think there's more compatibility between hip-hop and the current rock state right now. If Limp Bizkit and DMX went on tour, they could do stadiums. I don't think it's any different from when alternative stations were playing Erasure, and they had to fit in Nirvana. And there was no compatibility there. At least with this, you can say, "OK, at least they're buying it."

Marc Schiffman is managing editor of the Top 40 and Rock Airplay Monitors.

NAB Calls For FCC Action Against Satellite Radio

BY KATY BACHMAN

Mediaweek
WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) has taken a stance against the country's two satellite radio companies. Suspecting that the vast network of terrestrial repeaters proposed by XM and Sirius could lead the companies to provide locally originated programming, the NAB called on the Federal Communications Commission to take action.

"The time for subterfuge is over," NAB president Eddie Fritts says. "These companies must come clean with regulators and the American people on their true intentions for making satellite radio a viable business. If XM and Sirius want to provide a traditional over-the-air radio service, they should apply for over-the-air licenses like everyone else."

Since the companies were awarded their licenses in 1997, both Washington, D.C.-based XM Satellite Radio and New York City-based Sirius Satellite Radio have maintained

that repeaters are necessary to fill the dead spots in national satellite coverage, particularly in the urban canyons of major cities.

XM, which begins rolling out its 100-channel subscription radio service Sept. 12 in Dallas and San Diego, requires about 1,000 repeaters in order to deliver its service nationally. Sirius, which plans to launch a similar service in December, requires about 100.

Calling the repeater network "a crutch for a technology that is not up to the task of providing seamless, mobile coverage," the NAB contends that the large numbers and high power levels of the repeaters are designed to blanket cities rather than fill in gaps. To cover Boston, for example, XM has proposed 66 high-powered repeaters. Both XM and Sirius respond that company plans call only for national advertising and

Katy Bachman is senior editor for Mediaweek in Washington, D.C.



A Bird in the Palm. DreamWorks recording sensation Nelly Furtado recently stopped by United Stations Radio Networks to promote "Turn Off the Light," the new single from her *Whoa, Nelly!* album. She is pictured here with Andy Denmark, the network's head of programming.

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BACKSTREET BOYS, *More Than Just Violator*, What It Is

BETWEEN THE BOATS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter

by Geoff Mayfield

'NOW' THEN, AND AGAIN: Although the title atop The Billboard 200 is similar to the one that was No. 1 a week ago, the chart has a new boss in nouveau-soul stylist Maxwell, who beats his previous best sales week by more than 100,000 units. Bursting out of the gate with 296,000 units, his *Now* ends up with an even larger sum than first-day sales had suggested.

Maxwell's third album, *Embryo*, garnered his previous sales high, when it started with 149,000 units in 1998. That title peaked at No. 3 on the big chart and No. 2 on Top R&B/Hip-Hop Albums. Now sets the artist a new career high on the latter chart, leaping 90-1 after street-date violations prompted last issue's premature debut.

Opening in the runner-up slot of both album charts is Juvenile's sixth album, *Project English*, with 213,500 units. That's a far bigger week than 1999's *400 Degree*—the rapper's biggest album to date—ever saw, but it's not his best week. Late last year, *The G-Code* opened with 290,000 units, but since it came out a week before Christmas, that platinum album could chart no higher than No. 10 on The Billboard 200. The fastest sum for four-times platinum *400 Degree* was 132,000 units during Christmas week of 1999.



Maxwell's *Now* succeeds *Now 7*, the multi-artists compilation that ruled the chart for three weeks. At No. 3 (211,500 units), *Now 7* is down 24% from its prior-week sales. It has scanned 1.5 million in its first month.

GONE TOO SOON: On the heels of the plane crash that tragically claimed the life of Aaliyah (see story, page 12), the artist's latest album collects the Greatest Gainer award on The Billboard 200 (27-19, 62,000 units, up 18,000). The 41.5% increase marks the album's first gain since bowing six weeks ago at No. 2 with a career high of 187,000 units. It bullets at No. 7 on Top R&B/Hip-Hop Albums, up 38% at core stores.

SoundScan also shows large percentage bumps on each of her earlier albums but not enough yet to dent our catalog charts.

It was certain that news of Aaliyah's death would stir sales spikes. The only surprise is how quickly fans reacted. The story appeared in newspapers from coast to coast the morning of Saturday, Aug. 16, the day of the tracking week, but the nature of weekends is such that many did not learn of the sad event until later that day, or perhaps even Monday evening. Given the sales swells that followed the deaths of Selenia, 2Pac, the Notorious B.I.G., Kurt Cobain, and others in recent years, and given the growth that Aaliyah already shows in this issue, expect the album to bounce back into the big chart's top 10 on next issue's chart.

ROCK ON: When Arista hit four cities with a road show in May and June, company president Antonio "L.A." Reid declared that the label would start breaking rock acts. Adema solidifies that claim, rumbling in at No. 27 on The Billboard 200 with 48,000 units. The new band's opener exceeds the first-week sales that rock rookie Linkin Park—now a fixture in the top 10—had when it entered at No. 16 with 45,000 units in the Nov. 11 issue.

Adema has toured with former chart-topper Staind (Billboard, July 28); both bands appeared on the Aug. 29 edition of HBO's *Reverb*. Another new band that has toured with Staind, Puddle of Mudd, stands to make an even louder entrance next issue, as first-day numbers from retail suggest it will surpass 100,000 units and enter the top 10.

The king of next issue's chart will likely be the new album by another rocker, Slipknot. Depending on which prognosticator you listen to, Slipknot's first day puts the sophomore band on target to sell anywhere from 325,000 to 400,000-plus.

POTPOURRI: Outside the rock pack, new ones by Mary J. Blige and Brian McKnight are also destined for The Billboard 200's top 10, the former at No. 26 (100,000 units), the latter beating 100,000 units... Nielsen's cable ratings were not complete at press time, but overnight ratings suggest that Madonna's Aug. 26 HBO special drew handsomely, making it a factor on next issue's chart. In the meantime, advance promotion and advertising of that special helped stir a second straight gain for her music. At No. 122, it's up 17 places from her rank two issues ago... The Christina Aguilera set that enters the big chart at No. 31 and Top Independent Albums at No. 3 is not a follow-up to her RCA debut, which topped The Billboard 200 in 1999, but an unauthorized set of early demos. She has sought to prevent the album's release (Billboard, May 22).

Singles Winded



by Sidin Pichonson, Mimi Patel, Wade Jesson

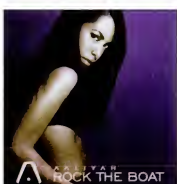
'REAL' ONE: Jennifer Lopez jumps to No. 1 on The Billboard Hot 100 with "I'm Real," which becomes the fourth song in history—and third this year—to top the chart without the availability of a retail single. "Real" earns the Greatest Gainer/Airplay award, increasing its audience by 10 million listeners for a total audience of 29.5 million. It's the first time that Lil' Kim's "Alicia Keys" three-week run at the top with "Fallin'," even though "Fallin'" retains its bullet, gaining 3.5 million listeners and moving to a new one-week high of 126.5 million listeners.

The enormous growth of "Real" largely comes from a reworked version of the song featuring A. Rule. When "Real" first entered the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts, A. Rule was only credited on the R&B list—since that version was more dominant at that format's radio stations—while Lopez had the sole listing on the Hot 100, because the original pop album version was more prevalent at top 40 radio. The A. Rule version soon became the track of choice at all formats, so we have now added A. Rule's name to the Hot 100, Hot 100 Airplay, and Top 40 Tracks charts. For the current chart week, 85% of the song's audience comes from the remix version. While the two versions of "Real" bear little resemblance to each other beyond their titles, it is not the first time that such disparate versions have been combined to count as one entry on the charts. With the surge of hip-hop's popularity, it may not be uncommon to find more pop tracks being reworked to appeal to a broader audience. As such tracks are released, *Billboard* will evaluate whether they should be combined as one entry.

The timespan for "Real" atop the Hot 100 will most likely be limited to one week, as CD and maxi-CD configurations for "Where the Party At" by Jagged Edge With Nelly hit stores Aug. 28 and will affect next issue's chart. "Party" needs to scan about 45,000 copies to have a shot at No. 1 on the Hot 100. On Hot R&B/Hip-Hop Singles & Tracks, about 3,500 units at core stores should be enough to push the title to No. 1. A 12-inch vinyl version of "Real" will be in stores Sept. 4, and, depending on the drop in sales for "Party," could be enough of a factor to return "Real" to No. 1 on the Hot 100.

AT HER BEST, SHE IS LOVED: The tragic loss of R&B songstress Aaliyah resonates throughout the week. Radio quickly paid tribute to her, playing her biggest hits and replaying types of in-studio videos. Already a recurrent favorite, as well as Aaliyah's biggest hit, "Try Again" saw its radio airplay increase by 275% on the three days following her death, compared with the first four days of the tracking week. "Again" holds the distinction of being the first airplay-only single to reach No. 1 on The Billboard Hot 100

(June 17, 2000), with its airplay resurgence it climbs to No. 20 on Hot 100 Singles Recurrents and to No. 4 on Hot R&B/Hip-Hop Singles & Tracks Recurrents—two charts that appear on Billboard.com. Earlier tracks, including No. 1 R&B hits "Back & Forth" and "If Your Girl Only Knew," achieved even greater airplay growth. Aaliyah's current single, "Rock the Boat," earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks. "Boat" moves 36-16, adding nearly 10 million listeners to a total R&B reach of 25.5 million.



On the Hot 100, "Boat" debuts at No. 57. "We Need a Resolution," the first track from Aaliyah's current album, rebounds 53-51 on Hot R&B/Hip-Hop Singles & Tracks and re-enters the Hot 100 at No. 95.

JUST ENOUGH ROPE: Despite a decline of 180 detections, Blake Shelton's "Austin" collects 5,997 spins and a fifth week atop Hot Country Singles & Tracks by a razor-thin margin of just four plays. At bay is Toby Keith's "I'm Just Talkin' About Tonight," which circles above the landing strip for a fourth week at No. 2. Keith's song vows to fight on, posting an increase of 216 detections, even as his "I Wanna Talk About Me" shoots into the chart's top 40 with 616 spins, making him the most-played act on the radio chart. Unintentionally shipped early to country stations, according to sources at DreamWorks, the latter title shoots 46-37 on the wings of a 249-spin increase.

As tipped here last issue, Shelton's five-week reign plants him in record-setting territory. He's the second new artist to stay the longest with a debut single in the Broadcast Data Systems era, a modern-day record established by Billy Ray Cyrus' "Achy Breaky Heart" in 1992. Cyrus and Shelton are the only country artists in the past 33 years to claim five weeks at the top of the chart with a debut single. Prior to Cyrus' feat, Henson Cargill's 1968 novelty record "Skip a Rope" was the last such title.

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST (IMP/INT & NUMBER/DISTRIBUTING LABEL)	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON	ARTIST (IMP/INT & NUMBER/DISTRIBUTING LABEL)	TITLE	PEAK POSITION
1	NEW	1	MAXWELL Columbia (IMP/INT) 00000000000000000000	Now	1	23	4	23	4	23	4
2	NEW	1	ADVENLE Cash Money/Universal (IMP/INT) 00000000000000000000	Project English	2	31	35	18	2	31	35
3	1	4	VARIOUS ARTISTS Various Artists (IMP/INT) 00000000000000000000	Now 7	1	52	62	71	7	1	52
4	2	6	ALICIA KEYS J (IMP/INT) 00000000000000000000	Songs In A Minor	1	53	47	49	9	1	53
5	3	2	N SYNC J (IMP/INT) 00000000000000000000	Celebrity	1	54	54	16	16	1	54
6	4	3	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS J (IMP/INT) 00000000000000000000	Obnoxious	3	55	48	44	3	3	55
7	9	44	LINKIN PARK Warner Bros. (IMP/INT) 00000000000000000000	(Hybrid Theory)	7	56	44	51	5	7	56
8	5	4	USHER J (IMP/INT) 00000000000000000000	8701	4	57	61	54	4	4	57
9	8	14	STAINED J (IMP/INT) 00000000000000000000	Break The Cycle	1	58	52	47	21	1	58
10	10	11	JENNIFER LOPEZ J (IMP/INT) 00000000000000000000	...LiA	1	59	58	31	15	1	59
11	12	25	ALIEN ANT FARM New York (IMP/INT) 00000000000000000000	Antidote	11	60	49	40	8	11	60
12	11	35	SOUNDTRACK Various Artists (IMP/INT) 00000000000000000000	O Brother, Where Art Thou?	11	61	69	75	12	11	61
13	7	26	SOUNDTRACK Various Artists (IMP/INT) 00000000000000000000	America's Pie 2	7	62	59	53	43	7	62
14	6	5	JADAKISS J (IMP/INT) 00000000000000000000	Kiss The Game Goodbye	5	63	51	79	27	5	63
15	14	12	DROWNING POOL J (IMP/INT) 00000000000000000000	Seaser	14	64	56	39	12	14	64
16	16	21	GORILLAZ Virgin (IMP/INT) 00000000000000000000	Gorillaz	16	65	53	38	5	16	65
17	15	10	D12 J (IMP/INT) 00000000000000000000	Devil's Night	1	66	66	52	1	1	66
18	13	7	AARON CARTER J (IMP/INT) 00000000000000000000	Oh Aaron	7	67	61	65	15	7	67
19	27	25	ALAYAH RCA (IMP/INT) 00000000000000000000	Alayah	2	68	60	55	66	19	27
20	29	40	ENYA Polygram (IMP/INT) 00000000000000000000	A Day Without Rain	17	69	65	61	35	20	29
21	19	16	BLU CANTELL J (IMP/INT) 00000000000000000000	So Blu	8	71	69	61	35	21	19
22	17	18	SUM 41 J (IMP/INT) 00000000000000000000	All Killer No Filler	13	72	67	59	9	22	17
23	18	19	DESTINY'S CHILD J (IMP/INT) 00000000000000000000	Servant	1	73	64	45	5	23	18
24	21	20	JAGGED EDGE J (IMP/INT) 00000000000000000000	Jagged Little Thrill	3	74	74	74	24	24	21
25	22	17	P. DIDDY & THE BAD BOY FAMILY J (IMP/INT) 00000000000000000000	The Shaggy Continues...	2	75	72	73	38	25	22
26	24	22	TRINAI J (IMP/INT) 00000000000000000000	Drops Of Joyline	6	76	68	63	41	26	24
27	NEW	1	ADEMA J (IMP/INT) 00000000000000000000	A. Dema	27	77	74	65	25	27	NEW
28	59	92	SOUNDTRACK J (IMP/INT) 00000000000000000000	Jay And Silent Beatz Strike Back	28	79	75	67	31	28	59
29	23	12	SNOOP DOGS PRESENTS THE EASTSIDAZ J (IMP/INT) 00000000000000000000	Duces 'N Trays—The Old Fashioned Way	4	80	70	58	4	29	23
30	31	37	SOUNDTRACK J (IMP/INT) 00000000000000000000	Coyote Ugly	10	81	84	81	48	30	31
31	26	22	BLINK-182 J (IMP/INT) 00000000000000000000	Take Off Your Pants And Jacket	1	82	85	77	4	31	26
32	32	43	DISTURBED J (IMP/INT) 00000000000000000000	The Sickness	29	83	83	83	83	32	32
33	29	19	JANET J (IMP/INT) 00000000000000000000	All For You	1	84	73	60	4	33	29
34	28	2	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	The Source Hip-Hop Music Awards 2001	28	85	82	84	91	34	28
35	36	23	TRICK DADDY J (IMP/INT) 00000000000000000000	These Are Us	4	86	81	82	67	35	36
36	30	28	ST. LUNATICS J (IMP/INT) 00000000000000000000	Free City	3	87	89	86	46	36	30
37	25	2	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	Dzafest 2001 The Second Millennium	25	88	78	70	7	37	25
38	41	57	NELLY FURTADO J (IMP/INT) 00000000000000000000	Whan, Nelly!	26	89	86	89	40	38	41
39	33	30	CRAIG DAVID J (IMP/INT) 00000000000000000000	Born To Do It	11	90	97	97	97	39	33
40	37	32	NELLY J (IMP/INT) 00000000000000000000	Country Grammar	1	91	87	80	45	40	37
41	38	33	MISS "MISDEMEANOR" ELLIOTT J (IMP/INT) 00000000000000000000	Miss E... So Addictive	2	92	88	78	4	41	38
42	57	76	GRUWING J (IMP/INT) 00000000000000000000	The Life	3	93	93	93	93	42	57
43	39	36	DAVE MATTHEWS BAND J (IMP/INT) 00000000000000000000	Everyday	1	94	79	50	4	43	39
44	43	34	LUTHER VANDROSS J (IMP/INT) 00000000000000000000	Luther Vandross	6	95	91	100	22	44	43
45	40	31	POPKY BROWN J (IMP/INT) 00000000000000000000	Brother Silence	5	96	93	88	14	45	40
46	46	45	LIMY BIZKIT J (IMP/INT) 00000000000000000000	Chocolate Starfish And The Hot Dog Flavored Water	1	97	97	97	97	46	46
47	42	42	CAKE Columbia (IMP/INT) 00000000000000000000	Comfort Eagle	13	98	90	85	9	47	42
48	44	54	WEEZER J (IMP/INT) 00000000000000000000	Weezer	4	99	99	99	45	48	44
49	45	45	SOUNDTRACK J (IMP/INT) 00000000000000000000	Rush Hour 2	11	100	100	100	100	49	45
50	46	46	TIM MCGRAW J (IMP/INT) 00000000000000000000	Set This Circus Down	35	101	101	101	101	50	46
51	47	47	ALISON WATKINS & UNION STATION J (IMP/INT) 00000000000000000000	New Favorite	38	102	102	102	102	51	47
52	48	48	DREAM STREET J (IMP/INT) 00000000000000000000	Dream Street	37	103	103	103	103	52	48
53	49	49	FUEL J (IMP/INT) 00000000000000000000	Something Like Human	17	104	104	104	104	53	49
54	50	50	SOUNDTRACK J (IMP/INT) 00000000000000000000	Mo'Nis Rouge	3	105	105	105	105	54	50
55	51	51	112 J (IMP/INT) 00000000000000000000	Part II	3	106	106	106	106	55	51
56	52	52	SOUNDTRACK J (IMP/INT) 00000000000000000000	The Princess Diaries	41	107	107	107	107	56	52
57	53	53	UNCLE KRACKER J (IMP/INT) 00000000000000000000	Double Wide	7	108	108	108	108	57	53
58	54	54	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	Now 6	1	109	109	109	109	58	54
59	55	55	TOOL J (IMP/INT) 00000000000000000000	Lateralus	1	110	110	110	110	59	55
60	56	56	LIL' ROMEO J (IMP/INT) 00000000000000000000	Lil' Romeo	6	111	111	111	111	60	56
61	57	57	INDIA ARIE J (IMP/INT) 00000000000000000000	Acoustic Soul	1	112	112	112	112	61	57
62	58	58	LIFEHOUSE J (IMP/INT) 00000000000000000000	No Name Face	6	113	113	113	113	62	58
63	59	59	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	Songs 4 Worship—Shout To The Lord	51	114	114	114	114	63	59
64	60	60	SOUNDTRACK J (IMP/INT) 00000000000000000000	The Fast And The Furious 2	7	115	115	115	115	64	60
65	61	61	NEIL DIAMOND J (IMP/INT) 00000000000000000000	Three Chord Opera	15	116	116	116	116	65	61
66	62	62	BILAL J (IMP/INT) 00000000000000000000	1st Born Second	31	117	117	117	117	66	62
67	63	63	SHAGGY J (IMP/INT) 00000000000000000000	Hatashit	1	118	118	118	118	67	63
68	64	64	SOUNDTRACK J (IMP/INT) 00000000000000000000	Shrub	28	119	119	119	119	68	64
69	65	65	LEE ANN WOMACK J (IMP/INT) 00000000000000000000	I Hope You Dance	10	120	120	120	120	69	65
70	66	66	SOUNDTRACK J (IMP/INT) 00000000000000000000	Save The Last Dance	3	121	121	121	121	70	66
71	67	67	CHRISTINA AGUILERA J (IMP/INT) 00000000000000000000	Just Be Free	71	122	122	122	122	71	67
72	68	68	LONESTAR J (IMP/INT) 00000000000000000000	I'm Already There	9	123	123	123	123	72	68
73	69	69	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	Victorious The Album V2.0	10	124	124	124	124	73	69
74	70	70	JAEHEIM J (IMP/INT) 00000000000000000000	(Ghetto Love)	9	125	125	125	125	74	70
75	71	71	JILL SCOTT J (IMP/INT) 00000000000000000000	Who Is Jill Scott? Words And Sounds Vol. 1	17	126	126	126	126	75	71
76	72	72	SUGAR RAY J (IMP/INT) 00000000000000000000	Sugar Ray	6	127	127	127	127	76	72
77	73	73	EVE J (IMP/INT) 00000000000000000000	Scorpion	4	128	128	128	128	77	73
78	74	74	O-TOWN J (IMP/INT) 00000000000000000000	O-Town	5	129	129	129	129	78	74
79	75	75	CITY HIGH J (IMP/INT) 00000000000000000000	City High	34	130	130	130	130	79	75
80	76	76	THE CRYSTAL METHOD J (IMP/INT) 00000000000000000000	Tweeband	32	131	131	131	131	80	76
81	77	77	KENNY CHESNEY J (IMP/INT) 00000000000000000000	Greatest Hits	13	132	132	132	132	81	77
82	78	78	PRINCE J (IMP/INT) 00000000000000000000	The Very Best Of Prince	66	133	133	133	133	82	78
83	79	79	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	New Step '90s Rock	63	134	134	134	134	83	79
84	80	80	KURUP J (IMP/INT) 00000000000000000000	Space Boogie: Smoke Odyssey	10	135	135	135	135	84	80
85	81	81	INCUBUS J (IMP/INT) 00000000000000000000	Make Yourself	47	136	136	136	136	85	81
86	82	82	DIDO J (IMP/INT) 00000000000000000000	No Angel	4	137	137	137	137	86	82
87	83	83	JARULE J (IMP/INT) 00000000000000000000	Rule 3.16	31	138	138	138	138	87	83
88	84	84	MELISSA ETHERIDGE J (IMP/INT) 00000000000000000000	Skie	9	139	139	139	139	88	84
89	85	85	TIM MCGRAW J (IMP/INT) 00000000000000000000	Greatest Hits	4	140	140	140	140	89	85
90	86	86	MICHELLE BRANCH J (IMP/INT) 00000000000000000000	The Spirit Roads	90	141	141	141	141	90	86
91	87	87	AARON CARTER J (IMP/INT) 00000000000000000000	Aaron's Party (Come Get It)	1	142	142	142	142	91	87
92	88	88	BLAKE SHELTON J (IMP/INT) 00000000000000000000	Blake Shelton	45	143	143	143	143	92	88
93	89	89	MARK WILLS J (IMP/INT) 00000000000000000000	Leaving Every Moment	93	144	144	144	144	93	89
94	90	90	GANGSTA BOO J (IMP/INT) 00000000000000000000	Both Worlds... '89	29	145	145	145	145	94	90
95	91	91	SALIVA J (IMP/INT) 00000000000000000000	Every Six Seconds	56	146	146	146	146	95	91
96	92	92	LIL' JON & THE EAST SIDE BOYZ J (IMP/INT) 00000000000000000000	Put To Hood Up	45	147	147	147	147	96	92
97	93	93	DAVID GRAY J (IMP/INT) 00000000000000000000	White Ladder	35	148	148	148	148	97	93
98	94	94	VARIOUS ARTISTS J (IMP/INT) 00000000000000000000	Totally Dance	34	149	149	149	1		

WEEK IN LAST WEEK	WEEKS ON	ARTIST	TITLE	WEEKS ON	WEEKS ON	ARTIST	TITLE	WEEKS ON	WEEKS ON
LAST WEEK	WEEKS ON	ARTIST	TITLE	WEEKS ON	WEEKS ON	ARTIST	TITLE	WEEKS ON	WEEKS ON
100	62	4	THE DOGG POUND	36	153	40	PETE YORN	Music For The Morning After	151
101	80	91	JIMMY EAT WORLD	54	152	100	STEVE NICKS	Trouble In Shangri-La	5
102	117	34	5	102	103	140	FAITH HILL	Breathin'	4
103	141	147	RUSSELL WATSON	90	140	64	A'TENNES	Ten Spirit	50
104	104	96	MATCHBOX TWENTY	3	155	152	TRISHA YEARWOOD	Inside Out	29
105	95	101	CREED	1	156	127	AEROSMITH	Just Push Play	2
106	103	106	3 DOORS DOWN	7	157	169	TRICK PONY	Trick Pony	91
107	105	12	RADIOHEAD	2	161	144	3LW	3LW	29
108	106	105	U2	3	159	156	BRITNEY SPEARS	Oops!... I Did It Again	1
109	105	93	THE BEATLES	1	160	141	TOYA	Toys	109
110	96	83	BEANIE SIGEL	1	161	122	BILLY IDOL	Greatest Hits	74
111	94	2	K.D. LANG	94	162	104	SISSO	Return Of Omega	7
112	112	42	R. KELLY	1	163	155	TANK	Force Of Nature	7
113	109	116	SADE	3	164	136	SOUNDTRACK	Pearl Harbor	14
114	116	28	TATIANA	71	165	157	TOBY KEITH	How Do You Like Me Now?	56
115	115	11	LFO	75	166	159	BACKSTREET BOYS	Black & Blue	1
116	116	12	LOS TIQUES DEL NORTE	116	167	153	MUSIQ SOULCHILD	Ajijawawawaw (I Just Want To Sing)	24
117	116	12	DOUG CHICKS	1	168	137	RAY J	This Ain't A Game	21
118	122	102	MANDY MOORE	35	169	132	311	From Chaos	10
119	120	9	CYNTHY THOMSON	1	170	—	MYSTIC	Cuts For Luck And Scars For Freedom	170
120	107	96	SARA EVANS	55	171	158	GRUPO BRYNDIS	Historic Musical Romantica	152
121	108	103	JESSICA SIMPSON	6	172	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	London Homecoming	172
122	123	39	MADONNA	1	173	143	STONE TEMPLE PILOTS	Shangri-La De De	9
123	117	117	GODSMACK	5	174	184	NICKEL CREEK	Nickel Creek	142
124	110	30	SOUNDTRACK	102	175	152	BON JOVI	One Wild Night Live 1995-2001	20
125	NEW	1	FMH	Have I Ever Told You	125	176	CECE WINANS	CeCe Winans	116
126	148	126	DAVE NAVARRO	61	177	168	VARIOUS ARTISTS	New 5	2
127	92	69	PHILLY'S MOST WANTED	Get Down Or Lay Down	69	170	ROLLINS BAND	Nice	178
128	115	94	JANET JACKSON	1	178	175	RASCAL FLATTS	Rascal Flatts	122
129	113	119	CONNIE MCCLURKIN	Live In London And More...	109	173	VARIOUS ARTISTS	Go! South	26
130	114	102	EYE	Horrorcape	34	161	NICKELBACK	The State	130
131	136	133	CORMEGA	The Realness	111	162	SILK	Love Sessions	20
132	112	118	BOB MARLEY AND THE WAILERS	Due Love: The Very Best Of Bob Marley And The Wailers	60	169	OUTKAST	Stankonia	2
133	130	135	DREAM	I Was All A Dream	6	174	MONTGOMERY GENTRY	Carry On	49
134	125	125	JESSICA ANDREWS	Who I Am	22	185	SOUNDTRACK	Spangobob Squaresongs Original Theme Highlights	185
135	124	67	CAROLYN DAVID JOHNSON	Room With A View	87	197	PROJECT PAT	Misto Dea Play Everything Works	4
136	131	24	BROOKS & DUNN	Shores & Stripes	4	187	LOS ANGELES AZULES	Historia Musical	161
137	132	141	TYRESE	2000 Watts	10	185	2	(The) New Release	102
138	144	161	LENNY KRAVITZ	Greatest Hits	2	189	DA BEATMINDER	Bricks 4 Legacy	143
139	128	20	WILLA FORD	Willa Was Here	56	185	DR. DRE	Dr. Dre — 2001	2
140	133	9	THE WISeguys	The Artifice	133	181	EMINEM	The Marshall Mathers LP	1
141	127	14	BAD AZZ	Personal Business	59	192	MARY MARY	Theatrical	59
142	139	38	LE BOY WOVW	Beavis Of Day	8	190	VARIOUS ARTISTS	I Could Sing Of Your Love Forever 2	164
143	146	41	TRAVIS TRITT	Down The Road I Go	51	180	MUDVAYNE	L.D. 50	85
144	134	21	2PAC	Until The End Of Time	1	195	PENNYWISE	Land Of The Free?	67
145	129	15	REDMAN	Melpractice	4	196	SNOOP DOGG	The Last Meal	4
146	135	37	COLDPLAY	Piranchas	51	182	COLD	13 Ways To Spend On Stage	98
147	RE-ENTRY	1	SOUNDTRACK	Joan & The Paycoats	16	198	—	Trance Party Volume One	198
148	152	46	W SYNC	No Strings Attached	1	199	BETTER THAN EZRA	Closer	110
149	151	166	ALAN JACKSON	When Somebody Loves You	15	200	STATIC-X	Machine	11
150	138	107	LIL' MO	Based On A True Story	14				

SEPTEMBER 8, 2001 **Billboard** Top Blues Albums

LAST WEEK	WEEK ON	ARTIST	Imp: & Num: (Distributing Label)	TITLE
1	15	BUDDY GY	(D) NUMBER 1 (D)	It's About Time
2	63	B.B. KING & ERIC CLAPTON		Riding With The King
3	4	THE WORLD		The Word
4	NEW	VARIOUS ARTISTS	Aligator Records 30th Anniversary Collection	
5	42	DELBERT MCCLELLIN		Nothing Personal
6	15	VARIOUS ARTISTS	Arden Blues - A Tribute To The Music Of Mississippi John Hurt	
7	19	VARIOUS ARTISTS		Pure Blues
8	15	ROBERT CRAY		Should Be Home
9	94	JOHNIE TAYLOR		Getsa Get The Groove Back
10	24	JOHN HAMMOND		Wicked Gro
11	8	MARCIA RALL		Presumed Innocent
12	30	EVA JAMES		Seven Sins
13	6	KELLY JOE PHELPS		Sky Like A Broken Clock
14	NEW	KEB' MO'	The Deer	
15	35	JOHN MAYALL & FRIENDS	Along For The Ride	

SEPTEMBER 8, 2001 **Billboard** Top Reggae Albums

	LAST WEEK	WEEK ON	ARTIST	Imp: & Num: (Distributing Label)	TITLE
			(D) NUMBER 1 (D)	(10 Weeks At Number 1)	
	1	14	BOB MARLEY AND THE WAILERS	One Love: The Very Best Of Bob Marley And The Wailers	
2	3	6	MR. VEGAS		Down Right
3	16	2	VARIOUS ARTISTS		Reggae Gold 2001
4	40	16	VARIOUS ARTISTS		The Very Best Of UB40
5	33	9	BOB MARLEY & THE WAILERS	One Love: The Very Best Of Bob Marley And The Wailers	Chant Down Babylon
6	16	16	VARIOUS ARTISTS		Onechallah Xplosion 2001
7	11	59	BENIE MAN	One Love: The Very Best Of Bob Marley And The Wailers	Art And Life
8	4	VARIOUS ARTISTS		Roots Music: The Jewish Experience	
9	11	VARIOUS ARTISTS		Reggae Rocks: The Tale To High	
10	15	BUJU BANTON		Ultimate Collection	
11	12	VARIOUS ARTISTS		Reggae Xplosion 2001	
12	13	VARIOUS ARTISTS		Reggae Xplosion 2001	
13	10	VARIOUS ARTISTS		Reggae Xplosion 2001	
14	13	BOB MARLEY AND THE WAILERS		One Love: The Very Best Of Bob Marley And The Wailers	
15	10	KY MANI MARLEY		Many Many Roads	
16	13	VARIOUS ARTISTS		Onechallah: The Jewish Experience	
17	11	SHABBA RANKS		Great Train	

SEPTEMBER 8, 2001 **Billboard** Top World Albums

LAST WEEK	WEEK ON	ARTIST	Imp: & Num: (Distributing Label)	TITLE
1	10	AFRO CELT SOUND SYSTEM	(D) NUMBER 1 (D)	Volume 3: Further In Time
2	52	BAHA MEN		Who Let The Dogs Out
3	12	CESARIA EVORA		Sao Vicente
4	69	BEBEL GILBERTO		Tuinto Tempo
5	25	ANTHONY KEANS/RONAN TYNAN/FINIAN WRIGHT		The Irish Tenors: Irish Island
6	9	BAABA MAAL		Mi Yessou Missing You
7	51	GIYPSY KINGS		Volume 1: The Very Best Of The Gipsy Kings
8	13	CACHATO LOPEZ		Cochito
9	12	HABIB KOITE & BAMADA		Baro
10	14	VARIOUS ARTISTS		Celtic Dawn
11	13	VARIOUS ARTISTS		Arabic Grooves
12	13	VARIOUS ARTISTS		Arabic Grooves
13	13	VARIOUS ARTISTS		Arabic Grooves
14	13	VARIOUS ARTISTS		Arabic Grooves
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98	13	VARIOUS ARTISTS		Arabic Grooves
99	13	VARIOUS ARTISTS		Arabic Grooves
100	13	VARIOUS ARTISTS		Arabic Grooves

SEPTEMBER 8, 2001 **Billboard** Top Contemporary Christian Albums

LAST WEEK	WEEK ON	ARTIST	Imp: & Num: (Distributing Label)	TITLE
1	1	VARIOUS ARTISTS	(D) NUMBER 1 (D)	Seeds 4 Worship: Shout To The Lord
2	2	FFN		Have I Ever Told You
3	2	DOONIE MCCLELLIN		Love In London And More
4	5	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS		London Homecoming
5	10	CECE WINANS		Cafe Winans
6	11	MARY MARY		Cafe Winans
7	4	VARIOUS ARTISTS		I Could Sing Of Your Love Forever 2
8	5	POINT OF GRACE		Free To Fly
9	8	VARIOUS ARTISTS		WOW 2001: The Year's 30 Most Powerful Worship Songs
10	23	VARIOUS ARTISTS		WOW Worship Orange: Today's 30 Most Powerful Worship Songs
11	7	AVOLAN		Outpost
12	10	PLUS ONE		The Promise
13	11	THIRD DAY		Offerings: A Worship Album
14	12	MERCYME		Alone In The Dark
15	33	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOR		The Storm Is Over
16	35	WOMEN OF FAITH		Boundless Love
17	44	KURT CARR & THE KURT CARR SINGERS		Awesomeness
18	21	JUMP 5		Jump 5
19	16	JOY WILLIAMS		Let My Words Be Few
20	16	VARIOUS ARTISTS		Let My Words Be Few
21	23	VARIOUS ARTISTS		Let My Words Be Few
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4	5	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS		London Homecoming
5	10	CECE WINANS		Cafe Winans
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12	10	PLUS ONE		The Promise
13	11	THIRD DAY		Offerings: A Worship Album
14	12	MERCYME		Alone In The Dark
15	33	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOR		The Storm Is Over
16	35	WOMEN OF FAITH		Boundless Love
17	44	KURT CARR & THE KURT CARR SINGERS		Awesomeness
18	21	JUMP 5		Jump 5
19	16	JOY WILLIAMS		Let My Words Be Few
20	16	VARIOUS ARTISTS		Let My Words Be Few
21	23	VARIOUS ARTISTS		Let My Words Be Few
22	24	VARIOUS ARTISTS		Let My Words Be Few
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LAST WEEK	WEEK ON	ARTIST	Imp: & Num: (Distributing Label)	TITLE
1	1	VARIOUS ARTISTS	(D) NUMBER 1 (D)	Seeds 4 Worship: Shout To The Lord
2	2	FFN		Have I Ever Told You
3	2	DOONIE MCCLELLIN		Love In London And More
4	5	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS		London Homecoming
5	10	CECE WINANS		Cafe Winans
6	11	MARY MARY		Cafe Winans
7	4	VARIOUS ARTISTS		I Could Sing Of Your Love Forever 2
8	5	POINT OF GRACE		Free To Fly
9	8	VARIOUS ARTISTS		WOW 2001: The Year's 30 Most Powerful Worship Songs
10	23	VARIOUS ARTISTS		WOW Worship Orange: Today's 30 Most Powerful Worship Songs
11	7	AVOLAN		Outpost
12	10	PLUS ONE		The Promise
13	11	THIRD DAY		Offerings: A Worship Album
14	12	MERCYME		Alone In The Dark
15	33	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOR		The Storm Is Over
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5	10	CECE WINANS		Cafe Winans
6	11	MARY		

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Put them together in a sound sample of retail rates, and you'll have a sound scan collected, compiled, and analyzed by SoundScan.

LAST WEEK THIS WEEK	ARTIST	IMPORT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK THIS WEEK	ARTIST	IMPORT & NUMBER/DISTRIBUTING LABEL	TITLE	
		➤ GREATEST GAINER ➤						
1	1	4	SHOOP DOGG PRESENTS THA EASTSIDAZ DUCKS 'N TRAYZ—THE OLD FASHIONED WAY 12/27/97 (10/15/98) 18	25	32	39	JACK JOHNSON HIS FIRST RECORD 12/27/97 (10/15/98) 18	BRUSHFIRE FAIRYTALES
2	2	4	DREAM STREET 12/27/97 (10/15/98) 18	26	24	57	BAHA MEN 4 THE UNDISCOVERED COUNTRY 12/27/97 (10/15/98) 18	WHO LET THE DOGS OUT
			✓ HOT SHOT DEBUT ✓	27	22	30	LOUIE DEVITO 12/27/97 (10/15/98) 18	N.Y.C. UNDERGROUND PARTY VOLUMES
3	NEW	1	CHRISTINA AGUILERA CHRISTINA AGUILERA 12/27/97 (10/15/98) 18	28	20	6	THE BETA BAND BETABAND 12/27/97 (10/15/98) 18	HOT SHOTS II
4	3	2	KURUPT KURUPT 12/27/97 (10/15/98) 18	29	31	37	SOUNDTRACK 12/27/97 (10/15/98) 18	SNATCH
5	5	14	LIL' JON & THE EAST SIDE BOYZ LIL' JON & THE EAST SIDE BOYZ 12/27/97 (10/15/98) 18	30	28	6	DEZ DEZ 12/27/97 (10/15/98) 18	SING FOR ME
6	4	3	THA DOGG POUND THA DOGG POUND 12/27/97 (10/15/98) 18	31	NEW	1	KRAZY KRAZY 12/27/97 (10/15/98) 18	BREATHER LIFE
7	NEW	1	LOS TIGRES DEL NORTE LOS TIGRES DEL NORTE 12/27/97 (10/15/98) 18	32	34	27	SCHWIBALL SCHWIBALL 12/27/97 (10/15/98) 18	LOYALTY
8	6	5	CORMEGA CORMEGA 12/27/97 (10/15/98) 18	33	NEW	1	IMIX IMIX 12/27/97 (10/15/98) 18	IMIX
9	8	6	NICKEL CREEK NICKEL CREEK 12/27/97 (10/15/98) 18	34	NEW	1	LOS TEMERARIOS LOS TEMERARIOS 12/27/97 (10/15/98) 18	JOYAS
10	10	10	PENNYWISE PENNYWISE 12/27/97 (10/15/98) 18	35	21	20	INIMX INIMX 12/27/97 (10/15/98) 18	WARPED: 2001 TOUR COMPILATION
11	9	11	SOULJA SUM SOULJA SUM 12/27/97 (10/15/98) 18	36	37	58	SOUNDTRACK SOUNDTRACK 12/27/97 (10/15/98) 18	LOVE & BASKETBALL
12	7	7	GILLIAN WELCH GILLIAN WELCH 12/27/97 (10/15/98) 18	37	NEW	1	SOUNDTRACK SOUNDTRACK 12/27/97 (10/15/98) 18	TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT
13	9	12	VARIOUS ARTISTS VARIOUS ARTISTS 12/27/97 (10/15/98) 18	38	12	3	SIX FEET UNDER SIX FEET UNDER 12/27/97 (10/15/98) 18	TRUE CARNAGE
14	12	16	DARUDE DARUDE 12/27/97 (10/15/98) 18	39	NEW	1	CRIMINALMZ CRIMINALMZ 12/27/97 (10/15/98) 18	CRIMINAL ACTIVITY
15	13	2	METHPHONE METHPHONE 12/27/97 (10/15/98) 18	40	29	32	BASEMENT JAXX BASEMENT JAXX 12/27/97 (10/15/98) 18	ROOTY
16	15	34	AT/GEORGIE ACOSTA AT/GEORGIE ACOSTA 12/27/97 (10/15/98) 18	41	41	36	PEPE AGUILAR PEPE AGUILAR 12/27/97 (10/15/98) 18	LO MEJOR DE NOSOTROS
			➤ GREATEST GAINER ➤	42	33	18	THE LOVE DOCTOR THE LOVE DOCTOR 12/27/97 (10/15/98) 18	DOCTOR OF LOVE
17	20	21	MR. SPITFLAME MR. SPITFLAME 12/27/97 (10/15/98) 18	43	49	61	MARCUS MILLER MARCUS MILLER 12/27/97 (10/15/98) 18	M SQUARED
18	19	19	JANE MONHEIT JANE MONHEIT 12/27/97 (10/15/98) 18	44	37	25	MARK MCGUINN MARK MCGUINN 12/27/97 (10/15/98) 18	MARK MCGUINN
19	14	6	DARK LOTUS DARK LOTUS 12/27/97 (10/15/98) 18	45	36	40	PASTOR WADZHOV HAYDEN AND SHILOH PASTOR WADZHOV HAYDEN AND SHILOH 12/27/97 (10/15/98) 18	I KNOW IT WAS THE BLOCK
20	30	33	EVA CASSIDY EVA CASSIDY 12/27/97 (10/15/98) 18	46	48	3	MOSES TYSON MOSES TYSON 12/27/97 (10/15/98) 18	MUSC
21	32	5	MR. VEGAS MR. VEGAS 12/27/97 (10/15/98) 18	47	50	2	BLESSED BLESSED 12/27/97 (10/15/98) 18	JOURNEY FOR THE HEART
22	24	6	MARCO ANTONIO SOLIS MARCO ANTONIO SOLIS 12/27/97 (10/15/98) 18	48	NEW	1	VARIOUS ARTISTS VARIOUS ARTISTS 12/27/97 (10/15/98) 18	DMA PRESENTS: ENERGY 92 7/5 DANCE HITS
23	17	2	DJ SCREW DJ SCREW 12/27/97 (10/15/98) 18	49	42	9	VARIOUS ARTISTS VARIOUS ARTISTS 12/27/97 (10/15/98) 18	BET ON JAZZ PRESENTS: JAZZ NOW
24	28	16	VARIOUS ARTISTS VARIOUS ARTISTS 12/27/97 (10/15/98) 18	50	23	13	VARIOUS ARTISTS VARIOUS ARTISTS 12/27/97 (10/15/98) 18	PLEA FOR PEACE TAKE ACTION
			REGGAE GOLD 2001					

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Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard albums, ca. (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification album sales with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for digital sales only or separate Multimedia title. © 2001. Billboard/BPI Communications and SoundScan, Inc.

DATE	LAST WEEK	WEEK ON	TITLE	WEEKS ON CHART	WEEKS ON CHART
			(151) NUMBER 1 (151)		
			(152) 2 (152)		
1	2	11	O BROTHER, WHERE ART THOU? ▲	1	Mercury 17089
2	1	4	AMERICAN PIE 2	1	Republic 17446 (New)
3	3	7	JAY AND SILENT BOB STRIKE BACK	1	Universal 18416
4	4	1	COYOTE UGHT ▲	1	Curb 7010
5	4	1	BUSH HOUR 2	1	(Def Jam 18427) (U) (A)
6	5	11	MOULIN ROUGE ▲	1	Interscope 46535
7	5	1	THE PRINCESS DIARIES	1	Walt Disney 88033
8	11	1	THE FAST AND THE FURIOUS ●	1	Mutler Inc. (Def Jam 18427) (U) (A)
9	11	1	SHREK ●	1	DreamWorks 46506 (U) (A)
10	11	1	SAVE THE LAST DANCE ▲	1	Mercury 16238
11	5	1	DOWN FROM THE MOUNTAIN	1	Real Highway 17025 (Mercury 16444) (A)
12	14	1	JOSE & THE PUSCATS ●	1	Play Star 8743 (Z) (A)
13	14	1	PEARL HARBOR ●	1	Mercury 46102 (U) (A)
14	16	1	SUNGLASS SQUAREPINS ORIGINAL THEME HIGHLIGHTS	1	Universal 18416 (U) (A)
15	18	3	GREASE ▲	1	Polygram 87005 (U) (A)
16	11	1	REMEMBER THE TITANS ●	1	Walt Disney 88067
17	17	4	SWEET NOVEMBER	1	Warner Sunset 4794 (Warner Bros.)
18	NEW	1	CAPTAIN CORELL'S MANDOLIN	1	Decca 46518
19	NEW	1	DUETS	1	Mercury 16233
20	15	1	BOY BOY	1	Universal 17415
21	19	1	MORE MUSIC FROM SAVE THE LAST DANCE	1	Mercury 16238
22	15	11	LANA CROFT: TOMB RAIDER ●	1	Mercury 16238
23	22	11	ALMOST FAMOUS ●	1	DreamWorks 46506 (U) (A)
24	21	1	WHAT WOMEN WANT ●	1	Columbia 9156 (U) (A)
25	NEW	1	HEDWIG & THE ANGRY INCH	1	Columbia 9156 (U) (A)

LAST WEEK					THIS WEEK					TOTAL WEEKS									
ARTIST					TITLE					ARTIST					TITLE				
IMPORT & NUMBER/DISTRIBUTING LABEL					IMPORT & NUMBER/DISTRIBUTING LABEL					IMPORT & NUMBER/DISTRIBUTING LABEL					IMPORT & NUMBER/DISTRIBUTING LABEL				
102 NUMBER 1 (2)					3 Weeks at Number 1														
1	1	246	DEF LEPPARD ♦	VAULT - GREATEST HITS 1980-1995	26	24	1273	PINK FLOYD ♦	DARK SIDE OF THE MOON										
2	3	76	ENYA ♦	POINT THE SKY WITH STARS - THE BEST OF ENYA	29	40	495	VAN MORRISON ♦	THE BEST OF VAN MORRISON										
3	2	23	EVA CASSIDY ♦	SONGBIRD	27	35	23	TORY KEITH ♦	GREATEST HITS VOLUME ONE										
4	4	635	BOB MARLEY AND THE WAILERS ♦	LEGEND	28	21	114	LIMP BIZKIT ♦	SIGNIFICANT OTHER										
5	6	107	MOBY ♦	PLAY	37	32	353	AEROSMITH ♦	AEROSMITH'S GREATEST HITS										
5 GREATEST GAINER 5																			
6	10	12	U2 ♦	THE BEST OF 1980-1990	21	30	32	EAGLES ♦	HELL FREEZES OVER										
7	5	524	METALLICA ♦	METALLICA	31	30	32	AEROSMITH ♦	BIG ONES										
8	9	20	TOM PETTY AND THE HEARTBREAKERS ♦	GREATEST HITS	32	34	37	JOHN MELLENCAMP ♦	THE BEST THAT I COULD DO 1978 - 1988										
9	7	7	WEEZER ♦	WEEZER	31	31	122	MILES DAVIS ♦	KIND OF BLUE										
10	11	9	SHANIA TWAIN ♦	COME ON OVER	24	25	40	STYX ♦	GREATEST HITS										
11	20	22	BLINK-182 ♦	ENEMY OF THE STATE	38	31	247	SUBLINE ♦	SUBLINE										
12	17	223	ABBA ♦	GOLD	33	39	183	SADE ♦	THE BEST OF SADE										
13	16	14	GODSMACK ♦	GODSMACK	37	45	317	SOUNDTRACK ♦	GREASE										
14	12	13	DIXIE CHICKS ♦	WIDE OPEN SPACES	38	39	385	CREDENCE CLEARWATER REVEL ♦	CHRONICLE THE 20 GREATEST HITS										
15	19	16	NILS LÖFGRÉN ♦	GREATEST HITS	29	58	29	BEE GEES ♦	ONE NIGHT ONLY										
16	14	11	JAMES TAYLOR ♦	GREATEST HITS	40	37	367	AC/DC ♦	BACK IN BLACK										
17	29	27	MADONNA ♦	THE IMMACULATE COLLECTION	41	34	80	SLIPKNOT ♦	SLIPKNOT										
18	8	10	JOHNNY CASH ♦	JOHNNY CASH'S GREATEST HITS	42	44	226	MATCHBOX 20 ♦	YOURSELF OR SOMEONE LIKE YOU										
19	21	28	GUNS N' ROSES ♦	APPETITE FOR DESTRUCTION	43	43	40	LEAVE MATTHEWS BAND ♦	CRASH										
20	15	8	BOB JOVI ♦	CROSS ROAD	44	41	420	QUEEN ♦	GREATEST HITS										
21	27	26	NIRVANA ♦	NEVERMIND	45	42	113	SANTANA ♦	SUPERNATURAL										
22	13	19	CREED ♦	MY OWN PRISON	46	46	191	TOOL ♦	AENIMA										
23	18	15	JIMMY BUFFETT ♦	SONGS YOU KNOW BY HEART	47	44	113	RED HOT CHILI PEPPERS ♦	CALIFORNICATION										
24	21	18	KID ROCK ♦	DEVIL WITHOUT A CAUSE	48	49	109	STAINED ♦	DYSFUNCTION										
					50	48	109	ELTON JOHN ♦	GREATEST HITS										

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LAST WEEK	WEEKS IN CHART	ARTIST
TITLE (Impress/Production Label)		ARTIST
NO. 1		1
4	1	SMOOTH CRIMINALS <i>Smooth Criminals</i> Alvin Ailes/Face
2	20	FAT LAP <i>... (S&W)</i> Stun 411
8	10	CLINT EASTWOOD <i>... (S&W)</i> Garland
9	3	SCHENK <i>... (S&W)</i> Trip
9	5	HOW YOU REMIND ME <i>... (S&W)</i> Nichols
9	3	I WISH YOU WERE HERE <i>... (S&W)</i> Heckler
7	10	CONTROL <i>... (S&W)</i> Peters of Music
6	23	IT'S BEEN ANVIL <i>... (S&W)</i> Stone
8	20	HASH PIE <i>... (S&W)</i> Wesley
12	14	DOWN WITH THE SICKNESS <i>... (S&W)</i> Debutant
9	24	CLAWING <i>... (S&W)</i> Linkin Park
6	23	SHORT SKIRT/LONG JACKET <i>... (S&W)</i> Cole
13	8	ISLAND IN THE SUN <i>... (S&W)</i> Wesley
15	7	BOBES <i>... (S&W)</i> Drewnoff
12	17	THE ROCK SHOW <i>... (S&W)</i> Black
17	11	GRINDING <i>... (S&W)</i> Adams
19	21	BECAUSE I GOT HIGH <i>... (S&W)</i> Armstrong
18	5	SIMPLE CREED <i>... (S&W)</i> Low Feasting Tricky
22	6	CHOP SUEY <i>... (S&W)</i> Syrinx of A Dope
14	13	YOU WOULDN'T BELIEVE <i>... (S&W)</i> 311
19	13	BAD DAY <i>... (S&W)</i> Jimmy Eat World
24	9	BLED AMERICA <i>... (S&W)</i> The Crystal Method
23	9	NAME OF THE GAME <i>... (S&W)</i> Le
23	9	ROTTICK AND BRUISES <i>... (S&W)</i> Stalke
25	21	YOUR FASE <i>... (S&W)</i> Salvini
25	26	IN THE END <i>... (S&W)</i> Lil' Jon
25	26	WHEREVER YOU WILL GO <i>... (S&W)</i> The Calm
26	4	THE SHAME OF LIFE <i>... (S&W)</i> Batholpo
27	5	ROCKIN' THE SURBURS <i>... (S&W)</i> Ben Falt
27	5	SUNNY HOURS <i>... (S&W)</i> Long Beach Bob Holman
27	3	ASTOUNDED <i>... (S&W)</i> Tanaka
27	18	OUTSIDE <i>... (S&W)</i> Stalke
28	29	CLICK CLUCK BOMB <i>... (S&W)</i> Salvini
28	21	GREED <i>... (S&W)</i> Drewnoff
34	21	THE SPACE BETWEEN <i>... (S&W)</i> Dave Matthews Band
36	2	MAKIN' MONEY <i>... (S&W)</i> atomized Devil
36	2	KICK SOME ASS <i>... (S&W)</i> Strike 8
36	2	HOLLYWOOD HITCH <i>... (S&W)</i> Stone Temple Pilots
36	2	ALIVE <i>... (S&W)</i> P.O.D.

LAST WEEK	WEEKS ON CHART	TITLE	PERFORMER	Label	ARTIST
			NUMBER 1	WEEKS ON CHART	STAND-OUT SONG
1	23	IT'S BEEN AWHILE	—	—	Stand- out
2	2	HOW YOU REMIND ME	—	—	Richard Stack
3	3	JOHNNY	Johnny Rivers	—	Ted Delfino
4	10	CONTROL	Control	—	Patrice Of Black Panther
5	21	CRAWLING	Black Sabbath	—	Larkin Park
6	8	DOWN WITH THE SICKNESS	Sam Brown	—	Debra Dorsey
7	12	ASTOUNDED	—	—	Tammi Terry
8	7	ROCKES	—	—	Orville Peck
9	2	I WISH YOU WERE HERE	—	—	—
10	25	GREED	Black Sabbath	—	—
11	5	SMILE CREED	Sublime	—	—
12	1	YOUR DISEASE	—	—	—
13	48	AWAKE	—	—	—
14	13	BE LIKE THAT	—	—	—
15	23	FACE	—	—	—
16	1	—	—	—	—
17	9	GIVING IN	—	—	—
18	11	SOLO SINGING	—	—	—
19	21	6 CHOP UP	—	—	—
20	55	HERNANDIA (IN MY HANDS)	—	—	—
21	12	BAD DAY	—	—	—
22	4	CLICK CLACK BOOM	—	—	—
23	18	OUTSIDE	—	—	—
24	2	SWIFT DANCE	—	—	—
25	3	HANG ON TO THIS	—	—	—
26	26	DROPS OF JUPITER (TELL ME)	—	—	—
27	26	SMOOTH CRIMINAL	—	—	—
28	3	ALIVE	—	—	—
29	18	RIDE	—	—	—
30	29	2 HOLY BITCH	—	—	—
31	6	HALO	—	—	—
32	1	BREATHIN'	—	—	—
33	7	LEFT BEHIND	—	—	—
34	7	BOILER	—	—	—
35	20	PAIN	—	—	—
36	13	HASH PUP	—	—	—
37	30	DEATH BLOOMS	—	—	—
38	7	BOMBHELL	—	—	—
39	40	WHEREVER YOU WILL GO	—	—	—
40	2	STOMP	—	—	—
41	33	CAREFUL WITH THAT M.C.	—	—	—

LAST WEEK		THIS WEEK		TOP 40 TRACKS	
				TITLE	AUTOTIT
HYPER-STAR Promotional Label					
		NUMBER 1		Artist & Record	
1	10	1	10	HYPER-STAR STYLE (JOPUS)	10
2	1	2	1	LET MY BLOOD BE MIND	10
3	3	3	3	THE REAL	10
4	4	4	4	FALLIN'	10
5	5	5	5	WHOMONE TO CALL MY LOVE	10
6	6	6	6	WHEN IT'S OVER	10
7	7	7	7	WHEN IT'S ANVIL	10
8	8	8	8	DROPS OF JUPITER (T.M.E.)	10
9	9	9	9	FRANCING ET A MOMENT	10
10	10	10	10	WHEN IT'S OVER	10
11	11	11	11	TO REKIND ME	10
12	12	12	12	THE PARTY AT	10
13	13	13	13	ALL ON NOTHING	10
14	14	14	14	PEACHES & CREAM	10
15	15	15	15	I'M A BELIEVER	10
16	16	16	16	THE SPACE BETWEEN	10
17	17	17	17	WHAT WOULD YOU DO?	10
18	18	18	18	DRIVE	10

WEEKEND	LAST WEEK	WEEKS ON CHART	TITLE	Import/Promotional Label	ARTIST
			NO. 1	NUMBERS 1	1
41	2	15	THESE YOU'LL BE	Cherry Lane/Atlantic	Patricia Ben
42	1	26	THANK YOU	Mercury	Del Shannon
43	3	38	IF YOU'RE GONE	Mercury	Michelle Branch
44	5	42	I HOPE YOU DANCE	Atlantic/Cherry Lane	Les Ann Womack
45	4	30	ONLY TIME	Capitol	Engel
46	7	19	MORE THAN THAT	Jan	Backstreet Boys
47	6	19	ONE MORE DAY	Arts & Crafts	Dawson Red
48	8	16	FOLLOW ME	The Top 40	Uncle Kracker
49	9	49	THIS I PROMISE YOU	Jan	Dee Dee
50	10	11	GHOST OF YOU AND ME	Reprise	Sheryl Crow
51	12	10	BELIEVE IN LIFE	Capitol	Eric Clapton
52	13	28	ANGEL	Mercury	Lenny Kravitz
53	14	18	ALL OR NOTHING	Capitol	De La Soul
54	15	10	I NEED YOU	Mercury/Atlantic	Lakem
55	16	10	I KNEW I LOVED YOU	Capitol	Sevens
56	17	10	TAKING US HOME	Reprise	Dan Henley
57	18	13	NEVER HAD A DREAM COME TRUE	Atlantic/Reprise	De La Soul
58	19	12	SUBIN	Capitol	De La Soul
59	20	13	THE WAY YOU LOVE ME	Mercury/Jan	Patricia Ben
60	21	50	CRUSH	Capitol	Henry Lewis & Gayle's Follow
61	22	47	DIPOPS OF JITTER (TELL ME)	Capitol	Travis
62	23	41	SIMPLE THINGS	Capitol/Jan	Jan Erickson Featuring Robyn's Follow
63	24	41	I WANT LOVE	Capitol/Jan	Ellen J
64	25	41	LET US GO AND START OVER	Capitol	Henry Lewis & The News
65	26	41	NEVER TOO FAR	Capitol	Merlin Gray
66	27	41	WIND I AM	Capitol	Justin Bieber
67	28	41	ALL THE LOVE IN THE WORLD	Capitol/Jan	The Corrs
68	29	41	I'M ALREADY THERE	Capitol	Lenny Kravitz
69	30	41	LOVE GROWS	Capitol	Freddie Jackson
70	31	41	YOU ARE THE DREAM COME TRUE	Capitol	Nat Danon

LAST WEEK	THIS WEEK	TITLE	Original Position	Label	ARTIST
		WEEK-END NUMBER 1			1 THE NUMBER 1
1	29	DROPS OF JUPITER (TILL ME) <small>(reprise)</small>			1 JACO G
2	15	WHEN IT'S OVER <small>(reprise)</small>			1 Sage R
3	29	HANGING BY A MOMENT <small>(reprise)</small>			1 Likelihood
4	5	I'M A BELIEVER <small>(reprise)</small>			1 Baron Black
5	10	THE SPACE BETWEEN			1 Dani Matthews
6	27	DRIVE <small>(reprise)</small>			1 Inchub
7	16	SUPERMAN (IT'S NOT EASY) <small>(reprise)</small>			1 Free For Fighting
8	10	IT'S BEEN AWHILE <small>(reprise)</small>			1 Stoned
9	12	I FOLLOW ME <small>(reprise)</small>			1 Uncle Ruckus
10	11	EVERYWHERE			1 Michelle Branch
11	23	HERE'S TO THE NIGHT OK			1 End
12	9	FALLING FOR THE FIRST TIME OK			1 Renowned Ladies
13	17	BE LIKE THE OK ADIPPOW			1 3 Doors Down
14	21	ONLY TIME <small>(reprise)</small> OK ADIPPOW			1 The Monkeys
15	16	START THE COMMOION <small>(reprise)</small> OK			1 malicious beauty
16	13	MAID SEASON <small>(reprise)</small>			1 malicious beauty
17	6	IF YOU'RE GONE <small>(reprise)</small>			1 malicious beauty
18	4	AGAIN <small>(reprise)</small>			1 Lucy Kravitz
19	15	THANK YOU <small>(reprise)</small>			1 Bruder Thru Arts
20	9	EXTRA ORDINARY <small>(reprise)</small> OK			1 Lucy Kravitz
21	6	TURN OFF THE LIGHT <small>(reprise)</small>			1 Dido
22	9	HUNTER <small>(reprise)</small>			1 Medicine Headline
23	9	I WANT TO BE IN LOVE <small>(reprise)</small>			1 Fall
24	11	BAD DAY <small>(reprise)</small>			1 The Vines
25	25	NEVER LET YOU DOWN OK			1 Maxy Gro Featuring Erika
26	4	SWEET BABY <small>(reprise)</small>			1 Maxy Gro Featuring Erika
27	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF <small>(reprise)</small>			1 Travis
28	4	UNDER YOUR SKIN <small>(reprise)</small>			1 Travis
29	2	YOU'RE BEING LIND <small>(reprise)</small>			1 Alto Cell Sound System Featuring
30	9	SOMEONE TO CALL MY LOVER <small>(reprise)</small>			1 Jamie
31	26	IN YOUR EYES <small>(reprise)</small>			1 Jamie
32	3	LOVE EACH DAY <small>(reprise)</small>			1 Ronan Knight
33	6	SIGHTS SHOT / LONG JACKET <small>(reprise)</small>			1 Colt
34	3	TROUBLE <small>(reprise)</small>			1 Conting
35	2	THESE DAYS <small>(reprise)</small>			1 Jennifer Jax
36	1	HELLO <small>(reprise)</small>			1 Sugarcorn

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 100 mainstream rock stations, 10 modern rock stations, 11 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 240 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards are based on increase in audience impressions. On the remaining detection-based charts, tracks with increases in detections over the previous week are included regardless of chart movement. A record which has been on the chart for more than 26 weeks. Answer provided to songs appearing in the top 20 on both the *525S Airplay* and *Audience charts* for the first time with in-

32	18	DREAM ON <small>Rock/Pop</small>	Depeche Mode
38	13	FLAVOR OF THE WEAK <small>Alternative</small>	American Hi-Fi
40	2	ALL OR NOTHING	O-Town

generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks in both detections and audience (Top 40 Tracks excluded). ♫ Videoclip availability © 2001, Billboard/MTV Communications.

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SEPTEMBER 8, 2001		Billboard®	HOT 100 Airplay™				
LAST WEEK		WEEKS ON CHART		LAST WEEK		WEEKS ON CHART	
1	2	TITLE	ARTIST	1	2	TITLE	ARTIST
NEW MUSIC (PROMOTIONAL LABEL)				NEW MUSIC (PROMOTIONAL LABEL)			
1	2	10	Yan Rock	26	26	10	Fill Me In (New Music Group)
2	1	10	Fallin'	27	29	8	I'm A Believer (New Music Group)
3	4	18	Hit Em Up Style (Opps)	28	22	19	When You See Me (New Music Group)
4	5	15	Where The Party At (New Music Group)	29	28	27	Follow Me (New Music Group)
5	3	20	Get Up On Me (Remix) (New Music Group)	30	31	7	Good Day For Life (New Music Group)
6	13	10	Don't Give Me (New Music Group)	31	—	1	You Rock My World (New Music Group)
7	7	2	It's Been awhile	32	30	10	Where The Blacktop Ends (New Music Group)
8	8	26	Drop Out (Jupiter (Tall Me)) (New Music Group)	33	33	9	Only Time (New Music Group)
9	11	31	Honey Be A Moment (New Music Group)	34	39	8	Wholly I Really Must To Say (New Music Group)
10	12	1	Someone To Call My Love (New Music Group)	35	32	6	Start The Commotion (New Music Group)
11	17	4	Beats and I Get High (New Music Group)	36	34	14	Have To Be The Night (New Music Group)
12	13	7	Izzo (H.O.V.2) (New Music Group)	37	35	19	I'm Always There (New Music Group)
13	10	22	Peaches & Cream (New Music Group)	38	43	8	Love In America (New Music Group)
14	15	9	Oce Missa Me (New Music Group)	39	47	6	Would You Loved You Anyway (New Music Group)
15	12	15	When It's Over (The Last Night) (New Music Group)	40	36	25	Think You're A Good One (New Music Group)
16	14	14	All Or Nothing (New Music Group)	41	49	4	Every All The Time (New Music Group)
17	18	7	Contingies (New Music Group)	42	49	26	Side Wi Me (New Music Group)
18	19	7	Family Affair (New Music Group)	43	31	7	I Wanna Be Bad (New Music Group)
19	16	20	Dree (New Music Group)	44	44	18	When I Think About Angels (New Music Group)
20	23	6	I'm A Thug (New Music Group)	45	50	4	Can't Deny It (New Music Group)
21	25	7	Differences (New Music Group)	46	54	3	Feelin' On Ya Body (New Music Group)
22	21	8	Are Codes (New Music Group)	47	51	4	Turn On The Light (New Music Group)
23	20	15	The Space Between (New Music Group)	48	44	12	Flavor Of The Week (New Music Group)
24	27	13	Just Talkin' About Tonight (New Music Group)	49	61	3	Where I Come From (New Music Group)
25	24	1	Austin (New Music Group)	50	56	6	Be Like That (New Music Group)
26	27	1	Rock The Boat (New Music Group)	51	—	1	Overdose (New Music Group)
27	28	13	Overdose (New Music Group)	52	53	3	Anything (New Music Group)
28	29	10	Every Other Time (New Music Group)	53	58	3	Smooth Criminal (New Music Group)
29	30	10	Smooth Criminal (New Music Group)	54	65	2	Where The Blacktop Ends (New Music Group)
30	31	10	Where The Blacktop Ends (New Music Group)	55	68	2	Where The Blacktop Ends (New Music Group)
31	32	10	Where The Blacktop Ends (New Music Group)	56	38	17	Irresistible (New Music Group)
32	33	10	Where The Blacktop Ends (New Music Group)	57	67	5	One Step Summer (New Music Group)
33	34	10	Where The Blacktop Ends (New Music Group)	58	53	10	The Way (New Music Group)
34	35	10	Where The Blacktop Ends (New Music Group)	59	73	3	Living It Up (New Music Group)
35	36	10	Where The Blacktop Ends (New Music Group)	60	52	11	Just In Case (New Music Group)
36	37	10	Where The Blacktop Ends (New Music Group)	61	71	2	Get On The Floor (New Music Group)
37	38	10	Where The Blacktop Ends (New Music Group)	62	64	12	Schism (New Music Group)
38	39	10	Where The Blacktop Ends (New Music Group)	63	69	2	Seclusion (New Music Group)
39	40	10	Where The Blacktop Ends (New Music Group)	64	66	3	Castaway (New Music Group)
40	41	10	Where The Blacktop Ends (New Music Group)	65	68	15	Client (New Music Group)
41	42	10	Where The Blacktop Ends (New Music Group)	66	75	4	I Do! (New Music Group)
42	43	10	Where The Blacktop Ends (New Music Group)	67	59	16	Where You'll Be (New Music Group)
43	44	10	Where The Blacktop Ends (New Music Group)	68	—	1	Lifetimes (New Music Group)
44	45	10	Where The Blacktop Ends (New Music Group)	69	—	1	How You Remind Me (New Music Group)
45	46	10	Where The Blacktop Ends (New Music Group)	70	63	10	What It Is (New Music Group)
46	47	10	Where The Blacktop Ends (New Music Group)	71	—	1	Complicated (New Music Group)
47	48	10	Where The Blacktop Ends (New Music Group)	72	60	16	More Than This (New Music Group)
48	49	10	Where The Blacktop Ends (New Music Group)	73	62	5	Set Of (New Music Group)
49	50	10	Where The Blacktop Ends (New Music Group)	74	62	14	Beautifolies (New Music Group)
50	51	10	Where The Blacktop Ends (New Music Group)	75	70	7	Bad Day (New Music Group)

● Artists with the greatest decreases decrease. © 2001, Billboard/BPH Communications and SoundScan, Inc. Compiled from a national sample of plays supplied by Broadcast Data Systems' Radio Track service. B74 stations in Top 40, Top, R&B, Hot-Hip, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, converted by song-airplay into equalized airplay, with Airplay Index data. This index is used to measure the real 3300.

SEPTEMBER 8, 2001			Billboard		HOT 100 Singles Sales™						
LAST WEEK			THIS WEEK			LAST WEEK			THIS WEEK		
	LAST WEEK	WEEKS ON CHART	TITLE	LAST WEEK	WEEKS ON CHART	TITLE	LAST WEEK	WEEKS ON CHART	TITLE	LAST WEEK	WEEKS ON CHART
NUMBER 1											
1	1	2	Sonique to Call My Lover	20	33	Keep It Real	41	54	Missing You	5	1
2	2	7	Leverboy	29	28	Enjoy Yourself	22	44	Get Over Yourself	6	2
3	3	10	Purple Hills	28	26	When I Really Mean To Say	32	53	South Side	7	3
4	4	8	This Is Me	29	32	Angel	34	58	Sugar	8	4
5	5	6	So Excited	30	36	Family Affair	55	1	Ghetto Girls	9	5
6	6	5	Full Me Up	31	31	Love It	56	66	Don't Tell Me	10	6
7	7	8	Raise Up	30	35	Miss Columbia	57	55	Paradise	11	7
8	8	10	My Projects	33	27	Now Tonight	58	67	Savior	12	8
9	9	8	Don't Mess With The Radio	34	24	Hit Or Die Style (Doppel)	59	1	Coolly	13	9
10	10	7	Asinine	35	28	Never Had A Dream Come True	60	51	Fallin'	14	10
11	11	8	Take You Out	36	34	When It Feels Like For A Girl	61	1	Y'all Don't Wanna	15	11
12	12	4	All Of Nothing	37	42	Let's Be Friends	62	45	Some Of 'Some Of'	16	12
13	13	10	There She Goes	38	29	I'll Remind Me	63	62	A Whole Shade Of Pale	17	13
14	14	14	I Wanna Be Bad	39	43	Dead To Love	64	50	Hidden Place	18	14
15	15	11	She's All I Got	40	37	I'll Like This	65	46	Music	19	15
16	16	15	Funkin' For Real	41	39	The Real Me	66	71	By Your Side	20	16
17	17	15	On The Edge	42	57	All My Things	67	30	Music	21	17
18	18	14	La Bomba	43	47	Without You	68	70	Blissance	22	18
19	19	16	Give	44	35	I Feel Loved	69	47	My Baby	23	19
20	20	13	Coe's Fight The Moonlight	45	48	Love's Each Day	70	46	October Wally	24	20
21	21	19	Crysal	46	59	Me & Vibrato	71	72	Ooh La La	25	21
22	22	8	Hey Hey	47	41	Superwoman Pt. II	72	1	Seance	26	22
23	23	9	Stranger In My House	48	60	Like Water	73	45	Could It Be	27	23
24	24	6	Pa-Pa-Pa	49	56	30 Playaz	74	3	Where The Hell	28	24
25	25	3	Pa-Pa-Pa	50	49	How Many (Baby I'm On Right)	75	64	Out Of Nowhere	29	25

Records with the greatest sales gain. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled and provided by SoundScan. This data is used to compile the Hot 100

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	2	10	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1
4	3	12	12	12	12	12	12	12	12	12	12
5	3	12	12	12	12	12	12	12	12	12	12
6	5	3	20	20	20	20	20	20	20	20	20
7	6	15	15	15	15	15	15	15	15	15	15
8	7	5	13	13	13	13	13	13	13	13	13
9	8	7	22	22	22	22	22	22	22	22	22
10	9	9	26	26	26	26	26	26	26	26	26
11	10	10	10	10	10	10	10	10	10	10	10
12	11	12	14	14	14	14	14	14	14	14	14
13	12	11	22	22	22	22	22	22	22	22	22
14	13	11	22	22	22	22	22	22	22	22	22
15	14	18	7	7	7	7	7	7	7	7	7
16	15	13	14	14	14	14	14	14	14	14	14
17	16	21	9	9	9	9	9	9	9	9	9
18	17	15	17	17	17	17	17	17	17	17	17
19	18	23	7	7	7	7	7	7	7	7	7
20	19	21	9	9	9	9	9	9	9	9	9
21	20	16	16	16	16	16	16	16	16	16	16
22	21	18	19	19	19	19	19	19	19	19	19
23	22	22	17	17	17	17	17	17	17	17	17
24	23	26	30	30	30	30	30	30	30	30	30
25	24	27	9	9	9	9	9	9	9	9	9
26	25	30	34	34	34	34	34	34	34	34	34
27	26	15	25	25	25	25	25	25	25	25	25
28	27	28	8	8	8	8	8	8	8	8	8
29	28	32	13	13	13	13	13	13	13	13	13
30	29	26	27	27	27	27	27	27	27	27	27
31	30	29	14	14	14	14	14	14	14	14	14
32	31	31	6	6	6	6	6	6	6	6	6
33	32	41	7	7	7	7	7	7	7	7	7
34	33	41	7	7	7	7	7	7	7	7	7
35	34	10	1	1	1	1	1	1	1	1	1
36	35	40	13	13	13	13	13	13	13	13	13
37	36	39	15	15	15	15	15	15	15	15	15
38	37	34	14	14	14	14	14	14	14	14	14
39	38	44	14	14	14	14	14	14	14	14	14
40	39	37	29	29	29	29	29	29	29	29	29
41	40	33	22	22	22	22	22	22	22	22	22
42	41	45	19	19	19	19	19	19	19	19	19
43	42	39	4	4	4	4	4	4	4	4	4
44	43	38	35	35	35	35	35	35	35	35	35
45	44	54	8	8	8	8	8	8	8	8	8
46	45	57	6	6	6	6	6	6	6	6	6
47	46	54	8	8	8	8	8	8	8	8	8
48	47	66	4	4	4	4	4	4	4	4	4
49	48	63	3	3	3	3	3	3	3	3	3
50	49	62	7	7	7	7	7	7	7	7	7

posts, Boyle becoming chairman emeritus and Messina resigning.

One observer notes, "Some people who have had great careers have had terrible exits."

Meanwhile, *Concerts Entertainment Group's* (AEG) touring division, *Concerts West*, made a major play and landed the Britney Spears tour, beating out CCE. And in a development watched closely by the concert business at large, Denver independent promoter Nobody in Particular Presents (NIPP) filed a lawsuit against CCE, citing monopolistic business practices.

Finally, talk persists about the future of House of Blues Concerts



(HOB), with rumors regarding potential buyers ranging from AEG and CCE to former Ticketmaster architect Fred Rosen. Every week, it seems there is a new development.

"Just when you thought things had settled down, you blink your eyes and everything's different," says independent promoter Seth Hurwitz of Washington, D.C.-based I.M.P. "We're all just waiting for everything to shake down. To me, it's all a house of cards that doesn't make economic sense, and it's just a matter of time until gravity pulls it down."

Some would say rapid change is simply a sign of the times in the concert business. "It has to do with the turbulence on Wall Street and corporate America coming into the concert business," says Steve Martin, director of the Agency Group in New York City. "They're looking at quarterly results and the day-to-day, as opposed to the long-term view."

NEW WORLD ORDER?

As it currently stands, CCE (formerly SPX Entertainment) is far and away the king of the concert companies, owning scores of amphitheaters, promoting more than 20 national and international tours (including Madonna and U2), and notching some 70% of all concert box-office reports. Its parent company and namesake, top radio conglomerate Clear Channel, offers a formidable ally in radio and promotional services.

Still, the Robert Sillerman-driven roll-up of SPX/CCE prompts head-scratching among some industry watchers, even with CCE's huge number of bookings. "I'd like to find one person who thinks the economics of this massive structure make economic sense. In some cases, people within the company will tell you privately it doesn't make sense," Hurwitz says. "If Hurwitz is right, then the more for these promoters, everyone agrees they're paying too much for these tours, everyone agrees ticket

sales are down, and everyone agrees ticket prices are too high, you can't look at all of this and say everything is going to work out. Life doesn't work like that."

Some think the departures of Boyle and Messina, both of whom took *Billboard* they left CCE on excellent terms, are only the beginning of a CCE exodus as contractors out. "These are times of disenchantment among Clear Channel people," says one concert industry exec who wishes to remain nameless. "Nobody's having a good time over there."

Not so, says CCE's Eckerman, who says most contractors have long-term agreements with the company and are committed to its goals. "Obviously, we have a large pool of talented individuals at Clear Channel Entertainment, and as the concert industry evolves and continues to undergo enormous transition, you'll see positions and roles and responsibilities changing. You'll also see some people who want to pursue a different role in the industry. But we have a great mix of experienced veterans who are just as energized today as any time in the past."

WHITHER HOB?

A distant but highly active second—albeit one with an uncertain future—is HOB, which boasts a bevy of large amphitheaters, promotes extensively across North America, and has an aggressive growth blueprint in place. But some speculate that HOB, which acquired the venerable live-entertainment concert series for \$190 million in 1999, may have serious financial problems and be ripe for acquisition, possibly by AEG.

Phone calls to HOB president Greg Trojan were not returned, but one high-ranking HOB executive tells *Billboard* that an acquisition by AEG is not imminent, and the exec does not consider it likely. If Clear Channel were to purchase HOB, potential Department of Justice concerns might loom even larger.

(For his part, Fred Rosen, out of the concert business since his 1998 buyout at Ticketmaster, tells *Billboard*, regarding talk of his involvement with HOB: "It's always flattering to think people want me back in the live-entertainment business, as it has become very dull. But at the moment, I'm not interested.")

Now AEG's Concerts West, once considered the favorite of independent promoters as it was acquired by CCE, appears ready to become a force with the Spears coup (*Billboard*, Sept. 1), but company officials are playing it close to the vest for now and did not return phone calls. "I think those outside the CCE system, AEG's moves are welcome news."

"For those of us who aren't getting anything from [CCE], it's great to see Concerts West making a go of it," says Jerry Mickelson, co-president of the agency. "I think those of us who aren't getting anything from [CCE] are not interested."

Others don't read too much into Concerts West nailing down the Spears tour, saying the tour was CCE's to lose—and they lost it. "The big gorilla slipped on its own banana peel," one agent says of CCE. "Clear Channel didn't lose that deal over money. They lost it because of unhappiness in the 'N Sync camp, and 'N Sync and Britney Spears share the same management. It was a case of management not being happy, as opposed to a bidding war."



'Competition is the core foundation of corporate America and fuels this economy, and the effects of competition benefit consumers.'

—RODNEY ECKERMAN, CLEAR CHANNEL ENTERTAINMENT

According to Eckerman, "Sometimes you lose. Competition is the core foundation of corporate America and fuels this economy, and the effects of competition benefit consumers."

STANDING STRONG

While the ranks of independent promoters were decimated by consolidation, those remaining seem to be steadfast in their resolve.



Among the most active remaining independents are Jam Productions, New Orleans-based Beaver Productions, and Fantasma Productions out of West Palm Beach, Fla. All three have expanded well out of their home bases.

The independents are respectful of each other's territories, says Jon Stoll, president of Fantasma. "We all promote across the country, but I stay out of Chicago and New Orleans as much as I can. For years I left the Northeast alone, but now [with developments at Metropolitan], I may go up the coast. There are very few of us, and the only

ones that will survive are the ones that are super aggressive, super creative, and willing to take risks and move into markets we believe are untapped."

Many think it is just a matter of time until MEG joins the ranks of the corporate promoters. With energy conglomerate Covanta owning 80% of its stock, MEG already is, to a degree (*Billboard*, Aug. 25). Another senior MEG executive, who currently maintains his senior VP title but is taking a point-man role in the company with MEG's Debra Rathwell (Covanta CEO Scott Mackin took Scher's CEO title in what appears to be a figurehead position), says MEG will quickly become more active, particularly on a venue front.

"We are getting more aggressive in the touring business, and we're going full-speed ahead as to expansions," Becia says, adding that the company has new amphitheater projects on tap. "There are two or three sites we're working on, and they're area of our [Northeastern U.S.] area."

MONOPOLY OR SYNERGY?

The power of CCE's radio backing, billed as "synergy" internally, has competing promoters crying foul. The NIPP lawsuit, which accuses Clear Channel of threatening to withhold airplay from acts that go with another promoter, among other offenses (*Billboard*, Aug. 25), may be the first of other suits to follow.

"We've received an overwhelming negative response," says Jesse Morale, partner in NIPP. "We've gotten phone calls, e-mails, and letters from both within and out of the industry in support of what we're saying and doing. My only regret is that things even got to this point—we'd like to just do our business."

CCE's Eckerman says Denver has been and continues to be a highly competitive promoter market. "We are one of no less than five promoters in Denver, and around the country, there are competing promoters in every market. Each has their own real estate, long-term relationships, and press relationships. Clear Channel has significant market share in Denver, but it's evident the shows presented by other promoters that we're not the only game in town. At the end of the day, the only thing anti-competitive in Denver is NIPP's lawsuit attempting to chill the free market in the first place."

Jam's Mickelson says the charges alleged by NIPP aren't an isolated situation. "This exists across the country, and every record company knows it, and so does every manager. There has been offered those deals. The Justice Department has been told this, and if they put some subpoenas out there, some guys are going to have to testify and tell the truth."

CCE's radio clout helps them pull in big acts, says Mickelson. "It's not just [offering] the extra airplay and extra promotion, it's also the inverse of that—less airplay and

less promotion if they don't sell their tours to Clear Channel."

Stoll says he has run into a similar circumstance in Miami, where Fantasma was tour promoted. "In Miami, [Clear Channel] controls the alternative rock, the top 40, and the AC/jazz station, and that's a problem for me. [CCE] promotions get a better rate and frequency than the show at the venue. The backchannel influence is dramatically different. If the concert company owns the radio station, obviously they're going to get a better play than I am, more promotions, more spins. How the Justice Department treats the people at the Federal Communications Commission don't realize the collusion of the two to the direct impairment of anybody else is beyond me."

Booking agents have yet to enter



this fray. "To a certain extent, this is more of a management fight than an agent fight," says the Agency Group's Martin. "And I imagine you'll find more and more managers talking among themselves and comparing notes."

This is one issue that apparently isn't going away. Martin says, "I think it will continue to see independent promoters fighting any kind of stonewalling of radio played to concert-date confirmations."

STILL BULLISH

Even with the constant change and serious issues facing the business, most everyone is optimistic that, given the right set of circumstances, touring will continue to thrive. "We're all in the same boat, no matter who you work for," Rising Tide's Reid says. "It's all about getting people out of their homes and into the concert seat, and once they're there to deliver an experience that encourages them to come back, buy the artists' records, and become fans."

I.M.P.'s Hurwitz says there is "a lot of good business to be had," even for independents. "It's a classic case of 'hit it where they ain't.' There is a lot of stuff out there not gobbled up by the tour offers. The key is to keep your overhead low and not worry about the shows you didn't get. If you really believe this current scenario doesn't make sense, then you stay in the business until it runs its course."

Reid adds, "Promoters promote. Reid says, and only the opportunities have changed. "We try to create an engaging story so the audience feels the need and excitement about going to see an artist live, whether it be through the radio, TV, posters, Web sites, or direct mail. Nobody who reads *Billboard* has not been to a show and been moved. We're not selling wickets here. We're selling a concert, an artist, a venue, a time in your life. That's why it's not duplicated. That's the magic of it, and that's why I'm bullish on the concert business."

Continued from page 5

trimmed their operations to more compact units in order to more effectively marshal their resources in a depressed retail climate. The indies, too, have sought new solutions to the challenges they face, while sometimes benefiting from changes at the majors.

ON THE FRONT LINE

At the heart of the situation is the staple of the classical release schedule: front-line, full-price new releases from artists in current catalogs. Traditionally, labels were able to finance new recordings with the profits generated by their catalogs. The rich legacies of such artists as Leonard Bernstein, Herbert von Karajan, and Arthur Schnitzler, in addition to the healthy sales of standard-setting modern recordings by Itzhak Perlman and Luciano Pavarotti, could be expected to shore up the bottom line, making it possible to take risks with new performers and contemporary composers.

The 1990s witnessed a trend of voluminous, often redundant reissue series and elephantine boxed sets affordable only by the moneyed few. The indies, too, built impressive catalogs, bolstered not only by their own sales but by the general health of their distributors. In recent years, though, the retail space available for classical music in general has diminished, and deep catalog sales have dipped accordingly.

"The market has reverted to what it was before the CD boom," says Peter Alward, London-based head of A&R for EMI Classics. With that boom, Alward says, "we thought Christmas had come and we would record every piece with all our artists—and everybody would buy the discs."

CHANGING FACES

The major-label groups have all effected dramatic structural changes. Earlier this year, Warner Classics dismantled the offices of its Erato and Teldec labels (based in Paris and Hamburg, respectively), bringing them into a centralized London office where they will soon be joined by two new, crossover-oriented imprints. Bertelsmann dismantled its BMG Classics unit last year, not announcing a new classical initiative until recently (see *The Classical Score*, page 18).

Artist rosters and release schedules at all the majors have been slashed in recent years. A major label that released as many as 100 new recordings per year in the late '80s might issue less than 20 today. That means that "What the end of the CD boom taught us," Alward says, "was that we had to focus, reduce the number of recordings made with each artist per year, and try to make each record special."

Some longer running labels have benefited directly from the major cuts. Finland's Ondine, for example, works regularly with pianist/conductor Vladimir Ashkenazy; a longtime Decca artist, the label plans to release a recording of French-winner pianist and composer Claude Rouse's concertos with violinist Cho-Liang Lin and percussionist Evelyn Glennie, both formerly with

majors. Such projects help build up Ondine's international profile, according to founder Reijo Kinnunen.

Each label has had to reassess the repertoire recorded by its artists. The most intense scrutiny has fallen upon the core classical repertoire—music composed largely from the 1700s to the turn of the last century, ranging from such Baroque icons as Bach and

utopian Piano Concertos also did surprisingly well—supported their releases with live performances of the music. In the past, an artist would usually perform a work for a considerable time before committing it to record and then moving on to new repertoire.

On her most recent Nonesuch release, *Angels Hide Their Faces*, Dawn Upshaw recorded music by Bach that she had originally performed in concert four years earlier. By the time the album came out, she was performing new repertoire. "In terms of recording, I believe that this is the right way, because [only after performances do] you know that you feel strongly about the music," Upshaw says. "But in terms of marketing, it's a disaster!"

In general, though, given limited press and radio exposure for classical artists, touring behind a new release is virtually imperative. "We haven't always expected the artist to go out and promote the product like pop labels do," says Robinuya Vynny, head of A&R for Los Angeles-based independent Harmonia Mundi USA. "But we are going to have to expect them to do this, and the more enlightened ones understand."

Vivaldi, through Mozart and Beethoven, to Brahms, Mahler, and Debussy. This body of work comprises most of the pieces considered to be the genre's timeless masterpieces—staples of the concert hall recorded time and again since the birth of the record industry.

New recordings of such works now have to compete with a plethora of lower-priced alternatives—from budget- and super-budget labels like market leader Naxos, as well as reissues of classic recordings by the major labels. Lately, an argument has arisen that the marketplace won't sustain any new full-price recordings of core repertoire.

Most labels—majors and indies—reject such a notion. Classical artists are inclined to make core repertoire a substantial part of their recorded output, and those artists inevitably help shape the A&R policies at every label. But the degree to which these projects are green-lighted and then promoted differs from label to label.

According to Chris Roberts, chairman of the Universal Classics Group, core repertoire can still generate extraordinary sales figures, as long as the artist and the label work together closely. Violinist Anne-Sophie Mutter enjoyed great success with a recent Deutsche Grammophon set of Vivaldi's *Four Seasons*, perhaps the most over-recorded piece in music history.

A project by a star vocalist can yield still greater results. Mezzo-soprano Cecilia Bartoli's recent Decca recording of rarely heard songs by Vivaldi racked up sales of nearly 500,000 copies worldwide, according to the label. (Surprisingly, perhaps, that figure is still higher than the crossover projects involving singers like Lerner and Ann Sofie von Otter.)

"Vivaldi is a commercial composer in that he's got a number of very well-known pieces," Roberts says, "but the pieces we recorded [with Bartoli] were not well known. The marketing campaign was a challenging but clear-minded approach, one that involved all the basics: a great album cover, TV ads, touring. There was no smoke and mirrors to it, and over 18 months, the record has done very well."

Bartoli and pianist Krystian Zimerman—whose 1999 Deutsche Grammophon recording of Chopin's ubiq-

Mackey, and Kaija Saariaho.

Yet Gelb is more interested in expanding the contemporary classical repertoire in more idiosyncratic, post-classical directions. In the wake of *Titanic*, he has commissioned award-winning film scores by such established composers as John Corigliano and Tan Dun, as well as new arrangements of music by Gershwin and Bern-

Elvis Costello), and in a mainstream blockbuster way, with Andrea Bocelli and such kitsch-hit newcomers as Russell Watson and Bond.

Still, a classical music department has to define itself not by the success of its crossover projects but by its commitment to core classical artists, Roberts says: "If that's not the bottom line and common denominator of who you are, you're not in a different business—it's just the business of 'in in in.'"

The proliferation of crossover projects is indicative of the pressure at retail to release records that will turn faster than the average core classical disc, and it also offers a reminder that the classical market is still in the CD boom. "The business was not in great shape. Why do you think all those crossover records came out at the same time? [James Galway's] *Amici's Song*, [Claude Bolling's] *Suite for Flute and Jazz Piano*—it's the same thing. There has always been pressure to sell."

Since that pressure to sell is exerted in large part by the needs of retail, Alward makes it a point to interact with European retailers one-on-one. "I think it's terribly important to spend time going to record shops and talking to people behind the counter," he says, "because we can't be in an isolated ivory tower. We've got to be in tune with the people who potentially sell our records."

Ray Edwards, classical chief for Tower Records (based in the chain's downtown Manhattan store), doesn't see such interaction going on in the U.S. "Some labels used to discuss what they were planning," he says, "but it hasn't happened in a long time."

Classical's best sales (counter four critics) is in bad shape, but they also believe even more strongly in the artists they promote and the projects they release. "Yes, there is a problem," Alward says. "But, no, it's not terminal. I believe the besties of the counter [four critics] is to continue what we're doing now: provide a mix, make sure artists are cooperative and made to feel a part of our family, and then hope for the best. I basically believe one thing: Every generation will have to have the music business to support itself for posterity. And that's our role."



ALWARD

ROBERTS

stein for violinist Joshua Bell. Gelb has also diversified the Sony roster to include nonclassical artists.

Bassist/composer Edgar Meyer, active in both classical and bluegrass, has released several discs with Sony Classical, including albums with his own compositions. "I've had nearly perfect freedom," Meyer says. "It feels like I could bring in just about any project that I wanted to do."



YOUNG

Sony Classical president Peter Gelb is more reluctant than his peers when it comes to standard repertoire. "I'm really not interested in reissues of works of music for which there's little interest from the public," he says. "To make an interesting new recording of standard repertoire these days requires a genius that comes along very rarely." Murray Perahia's Bach recordings and Guiliano Carnegiani's *Four Seasons* are among the Sony exceptions that prove Gelb's rule.

CROSSING BOUNDARIES

Contemporary classical music continues to have a place in the mix at all of the major labels. Such projects satisfy the artistic desires of the performers on the roster while reaffirming a label's critical cache (albeit partially unwritten via co-productions with European media). On occasion, such music leads to unexpected sales success, as in the cases of mystical moderns Arvo Pärt and John Tavener—both of whom have yielded consistently respectable numbers for several different labels, major and indie.

Roberts confirms that Universal's contemporary music series, "2021," remains active if lacking focus; at Warner, senior VP Arthur Moorhead says that the recently launched "New Line" series will continue in perhaps a different form. (As late as in the past, EMI, RCA, and Sony still keep up the new music, with releases by the likes of composers Sofia Gubaidulina, Steven

NEWS... MUSIC

Vivendi Universal completed its acquisition of online music portal MP3.com. After MP3.com shareholders voted in favor of the deal, MP3.com stock was delisted from the Nasdaq Stock Market, effective Aug. 28. For every share of MP3.com that they own, shareholders will receive one share of Vivendi Universal Depositary Shares, representing shares of Vivendi stock, which trades on the Paris Bourse. MP3.com's corporate offices will remain in San Diego.

MATTHEW BENZ

Singer Patti Austin, attorneys Don Engel and Jay Cooper, Recording Academy president CEO Michael Greene, and Jon Chaitow, national director of sound recording for the American Federation of Television and Radio Artists, will testify at a California senate hearing on the Seven Year Statute on Wednesday (5) in Sacramento. They join previously announced artists Don Henley and Courtney Love. The hearing before the select committee on the entertainment industry will be chaired by state senator Kevin Murray (D-Los Angeles). According to Murray's office, a representative from the Recording Industry Assn. of America and a label executive are also expected to speak. The Seven Year Statute limits the amount of time anyone can be held to a personal contract; the law does not include recording contracts.

MELINDA NEWMAN

Billboard Monitor RADIO 2001 seminar



Busy Schedule Taking Shape For Radio Seminar, Awards

Several panels and events have been added to the Billboard/Airplay Monitor Seminar & Awards, setting the stage for the biggest and best seminar in years. The event will take place Oct. 4-6 at the Eden Roc Hotel and Resort in Miami Beach.

In its eighth year, the Seminar brings together program and music directors, on-air personalities, record-label promotion executives, and artists to discuss current issues facing the radio industry. Among the attractions are live performances by top artists. Panel highlights include the Radio Town Meeting: "How Far Is Too Far," a critical discussion of radio's responsibility to the community; the Artists Panel, featuring Darius Rucker of Hootie & the Blowfish, Michael Peterson, and others; plus daily genre-specific panels covering the latest issues in rhythmic top 40, R&B, and adult contemporary radio.

Special programming includes a "Rock Day," presented by Pollack Media, featuring a series of panels on the rock genre, and the "Country Seminar Within a Seminar" focusing on critical issues facing country music radio.

Other events include a pre-seminar bash welcoming record labels, hosted Oct. 3 by Clear Channel Florida; the Heston Hosten Memorial Golf Tournament to benefit the T.J. Martell Foundation Oct. 3 at the Miami Shores Country Club; a poolside welcome reception Oct. 4 at the Eden Roc; and nightly artist showcases. The event culminates Oct. 6 with the 2001 Billboard/Airplay Monitor Radio Awards. Host Joey McIntyre will join *Billboard* and *Airplay Monitor* in honoring excellence in radio and related fields.

For general information on the event, contact Michele Jacangelo at 646-654-4660 or visit billboard.com/events/radio. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebete Rodriguez at 646-654-4648. For information on the Heston Hosten Memorial Golf Tournament, call 212-833-7538.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards

Beverly Hills • Los Angeles • Oct. 31 - Nov. 2, 2001

What Teens Want: Marketing to a New Generation

Universal Hilton • Los Angeles • Nov. 6-6, 2001

Billboard/Prudential Music & Money Symposium

St. Regis • New York City • Nov. 13, 2001

Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: Michele Jacangelo 646-654-4660

bbevents@billboard.com

THIS WEEK@



COMING TUESDAY: In recent years, Byrds leader Roger McGuinn has posted a new song on his official Web site each month and released four albums via download retailer MP3.com. CD is the medium of choice for McGuinn's newest Appleseed album, *Treasures From the Folk Den*, which features guest spots from Joan Baez, Pete Seeger, Tommy Makem, and Judy Collins, among others. The *Billboard* review will appear exclusively on billboard.com.

Also online this week are reviews of Clinic's *Internal Wrangler* (Domino) and Ken Stringfellow's *Touched* (Manifesto), plus an exclusive interview with Chicago instrumental supergroup Pullman.

News contact: Jonathan Cohen • jcohen@billboard.com

home front

Billboard Music Group events & happenings



BOOK OF THE WEEK

TEJANO & REGIONAL MEXICAN MUSIC

Billboard Books/Watson-Guptill has issued *The Billboard Guide to Tejano and Regional Mexican Music*, a comprehensive survey of the burgeoning Tejano and regional Mexican music industry by longtime *Billboard* correspondent Ramiro Burt.

Serving as a resource for both the layman and the most knowledgeable music insider, *The Billboard Guide to Tejano and Regional Mexican Music* covers more than 300 artists and bands who have made their mark on the genre. It includes a glossary of terms and outlines the history of this increasingly popular music and its sub-genres of conjunto, mariachi, merengue, ranchera, and tri/bolero.

Burt is a syndicated music columnist and arts and entertainment reporter for *The San Antonio Express-News*, covering rock, pop, country, and Latin music. He is also an author and a freelance music writer whose work has been published by *Pulse*, *Rhythm Magazine*, *Cashbox*, *Latin Performance*, and *New Country Music* magazines, as well as the *Houston Chronicle* and *Austin Chronicle* newspapers.

For more information or for author, contact Lee Wiggins at 646-654-5455 or visit watsonguptill.com.

visit www.billboard.com

Elek-tric Night



The Pratt Institute recently honored Elektra Entertainment Group chairman/CEO Sylvia Rhone at its 10th annual Black Alumni Celebration of the Creative Spirit Scholarship Benefit Dinner in New York. Elektra artists Yolanda Adams and Gerald Levert performed "I Believe I Can Fly" at the event. Rhone, center, is shown with the evening's other award recipients: from left, Martin Cooper, VP of design for Burberry USA Ltd.; Philippe Starck, international designer for the Rauland and Hudson hotels; George Kalinsky, official photographer for Madison Square Garden and the New York Mets; and Emil Wilbekin, editor in chief of Vibe magazine.

Tait That!



Contemporary Christian outfit Tait, which released its Forest Records debut, *Empty*, in July, recently shot the video for the song "Altars" that will help promote the Salvation Army and its commitment to helping at-risk youth. Along with band members Michael Tait, Pete Sieracki, and brothers Chad and Lonnie Chapin, more than 800 New York inner-city kids participated in the production.

An Axe to Grind

Bidding began Aug. 22 for the Spiral Tap "Marshall Stack" guitar, used by Nigel Tufnel, lead guitarist of legendary faux rock band Spiral Tap. The body of the instrument is a replica of a full Marshall Stack monitor with a detachable bottom half, attached to a functional working axe. The innovative design was one of a number of guitars auctioned on eBay to raise money for pediatric kidney research as part of the Casey Lee Ball Foundation. Only two Marshall Stack guitars were ever made. (And they both probably go to "11.")



The Billboard BACKBeat

EDITED BY CHUCK TAYLOR

Off Track: Lila McCann



Fifty-seven miles east of Mobile, Ala., across 640 acres, is the Poarch Creek Indian reservation, where 1,000 members of a tightly knit community honor traditions that have endured for nearly 150 years. They also listen to country music.

So when Lila McCann was invited to visit the site during a tour stop in support of her Warner Bros. album *Completie*, she obliged, curiosity getting the best of her. After all, visiting a Native American reservation hardly compares with your average radio-station stop.

"I had no idea what to expect," McCann says, "but when we drove in, there was a big sign that said, 'Welcome, Lila,' and girls all around in traditional wear. It was a big, nice welcome."

That was just the beginning. Tribe members showered the teen singer with numerous gifts. "They created everything from the earth, all from things around them," she says. Senior citizens presented a basket of fresh blueberries, others offered a traditional Dream Catch-

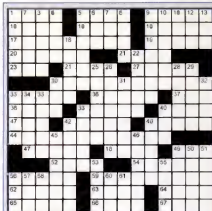
er made of sticks and twine, and, perhaps most precious, McCann was given a basket woven from pine needles that took three weeks to make, as the needles bleached in the sun before they were dyed in bright hues.

Next, McCann was treated to an exhibition of native Poarch Creek Indian dancing. "They called it stomp dancing, where women wear shells filled with rocks around their shins," she says. "The men sing, while the women stomp and keep the beat, all around in a circle. It was really cool."

McCann was called on to be a more than an observer during the pageantry. "I was scared at first, but finally got up my nerve," she says, recalling the spectacle with a laugh. "Before long, I was stomping with the rest of the gang."

That evening, McCann was surprised to find a gathering of the Indians in the audience at her concert appearance in Mobile. She says, "It was like having family there, my own little cheering section."

CHUCK TAYLOR



'SWEET CHARITY'

by Matt Gaffney

- | | | |
|---|--|--|
| <p>Across</p> <p>1 Miss Williams and namesakes</p> <p>5 Tough Lila</p> <p>9 "You ... Fry heart" (Rod Stewart live from "Magpie May")</p> <p>14 Robot</p> <p>15 James Cagney film "Each Dawn ..."</p> <p>16 1964 Army Grant album "Straight"</p> <p>17 Missionary named after a Nobel Peace Prize for his humanitarian efforts</p> <p>19 From absences</p> <p>20 First people get it</p> <p>21 Garçon's "I've Crush on You"</p> <p>23 Wines of "Rabel" without a Cause"</p> <p>24 "Without Weeping" singer</p> <p>27 African country recently renamed</p> <p>30 Supergroup that included Huey Lewis and Bob Dylan</p> <p>32 Male duo</p> <p>36 Lerner's musicals partner</p> <p>37 Kismet's place</p> <p>38 Rap's ... Soul</p> <p>39 Pacino like character "Macrina" (men)</p> <p>40 "Sail for which a famous musical is named after"</p> <p>41 Beatles Bros. album "I scented to ..."</p> <p>42 Pit Shop Boys tune "Does to ..."</p> | <p>43 Less outgoing</p> <p>44 One of two Live Aid venues</p> <p>47 Sade hit</p> <p>48 1989 or 2112</p> <p>49 Garret of "Black Rogues"</p> <p>52 Elvin Castello's "Thin Zero"</p> <p>54 Covered</p> <p>56 Long trip</p> <p>59 He donates all his U.S. singles proceeds to AIDS research</p> <p>62 " ... Bleed" (Singer album)</p> <p>63 "I Lo" song</p> <p>64 Play with the tracks</p> <p>65 Kramer's first name</p> <p>66 Bob Marley song</p> <p>67 Kind of tape</p> | <p>13 Kowczyk and Van Haren</p> <p>18 Be</p> <p>22 Marchman-born conductor</p> <p>23 Last two words of a Springsteen album title</p> <p>26 How 38 Special recommended holding on</p> <p>29 "She's All I Ever Had" name</p> <p>29 School, to</p> <p>30 " ... Lady River"</p> <p>31 Harry Connick Jr. had one for love</p> <p>32 "This guy walks into ... (puns)"</p> <p>34 Indian metropolis</p> <p>35 " ... beguiled"</p> <p>39 "There you have it!" cries</p> <p>40 " ... was gay!"</p> <p>42 Does unthinkingly</p> <p>43 Dangerous singer</p> <p>45 Part of the "Lady Marmalade" quartet</p> <p>46 "Over the Rainbow"</p> <p>47 Big name in computer games</p> <p>48 "Johnny B ..."</p> <p>50 "I don't know he had it ..."</p> <p>51 Slow in music</p> <p>53 Belgrate gay</p> <p>55 Spot the records</p> <p>56 "What About Your Friends" group</p> <p>57 Spellchecker</p> <p>58 Spielberg's little girls</p> <p>60 Ben from "Down Under"</p> <p>61 Like boogymen</p> |
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The solution to this week's puzzle can be found on page 82.

RIM SHOTS

by Mark Parisi

ARE YOU SURE WE'RE ON THE RIGHT ROAD?



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and all at Jive Records*



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MTV TINKIN PARK



SEPT. 6TH

MTV AWARDS

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